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DAVE GOULD – HOLLYWOOD'S ACE

Something about the First Film Dance Director to Win an AMPAS Award

by DORATHI BOCK PIERRE

THE Award Dinner in Hollywood on March 5 of the Academy of Motion Picture Arts and Sciences was notable to the dance world because for the first time in its history an award was made to a dance director.

In the last issue of THE AMERICAN DANCER appeared a review of the numbers chosen by the directors for the award. The final selection is not made known until the night of the dinner, when the winners are given a gold statuette in recognition of their work.

The dance director chosen for this honor was Dave Gould, for his direction of *Feeling You're Fooling* from the M-G-M picture, *Broadway Melody of* 1936, and the *Straw Hat* number from the 20th Century picture, *Folies Bergere.*

The first question I asked Mr. Gould was how it had been possible to omit an Eleanor Powell number from those he selected for showing. He said that they were supposed to choose numbers which would stand on their own merit without the aid of a strong star personality such as Miss Powell possesses; numbers which showed the greatest ingenuity of the director, or novelty numbers, such as the majority of those which were shown.

Mr. Gould is a very pleasant young man of short stocky build who is deeply and seriously interested in the significance of dancing in the motion picture. He has had a long experience in directing for the stage, and he feels that stage experience is an absolute necessity for both dancers and choreographers who wish to enter pictures.

He points out that motion pictures have not developed a single dancer or dance director; that all those who have risen to any fame or popularity have come to pictures after a long apprenticeship on the stage. It is impossible simply to try out for a dancing role in pictures. The time may come, but now stars are chosen because of their professional work developed on the stage, and seen there by the producers. The only exceptions are in the case of children, such as Shirley Temple, who is a phenomenon, and another child Mr. Gould has for his forthcoming picture, who is nine years old, and is, he thinks, a genius.

One of the chief reasons for the necessity of the stage experience is that the stage develops personality, and that is very important to the screen dancer. To be a good dancer is not enough on the screen; the personality of the dancer must be strong enough to project itself as well as the dance. However, he does not feel that the stage technique of dance choreography will ever be used for camera work. The peculiarities of the camera preclude this. The camera tends to slow down the action or tempo, and the dancers lose their vitality. When you see a dance number on the stage you are carried away by the living vitality of the dancer, but when you see the same dancer in a picture the living quality has been absorbed by the camera, and what may have been breathtaking turns or leaps on the stage, become quite ordinary in the film.

That is one of the reasons for the change of camera angles in photographing a dance, especially by large groups. In order to photograph a large number of dancers entirely from a spectator's viewpoint, as in a theatre, it would be necessary to have the camera so far away from them that the entire number would become too impersonal. The same number of dancers on a stage, even though viewed from a considerable distance would carry over and be a wonderful effect. But the camera, in absorbing the vitality of the group, ruins the effect on the screen. That is why they show the long shot and then move the camera up to a close-up of some particular dancer or step, to recreate the illusion of the personality.

Today, dance as a pure art form can only be used in fantasy, the dream or imaginative ideas in a picture, such as *The Playboy of Paree* number, or the dances in *Midsummer Night's Dream.* He also feels that the technique of having the camera create the dance can only be utilized for this same purpose. In a story of the theatre it is sometimes possible to digress from the story to inject a pure dance, such as the toe number Eleanor Powell did in *Broadway Melody of* 1936.

Mr. Gould thinks that dancing in pictures is only at the beginning of its importance and popularity. As the studios add more dancers and singers to their roster of stars, stories will have to be created for their talents, that will include more and more musical numbers in which dancers will always appear. Undoubtedly new techniques and ideas will also be developed. He feels that the ballet dance will see a great popularity in the next few years on the screen. He thinks that color photography will also add to the importance of dancing through a technique more nearly approximating stage technique, for it will permit the use of color both in costumes, lights and mass effects, which will make the dancers seem real to the audience, and project the personality without the continual use of the close-up.

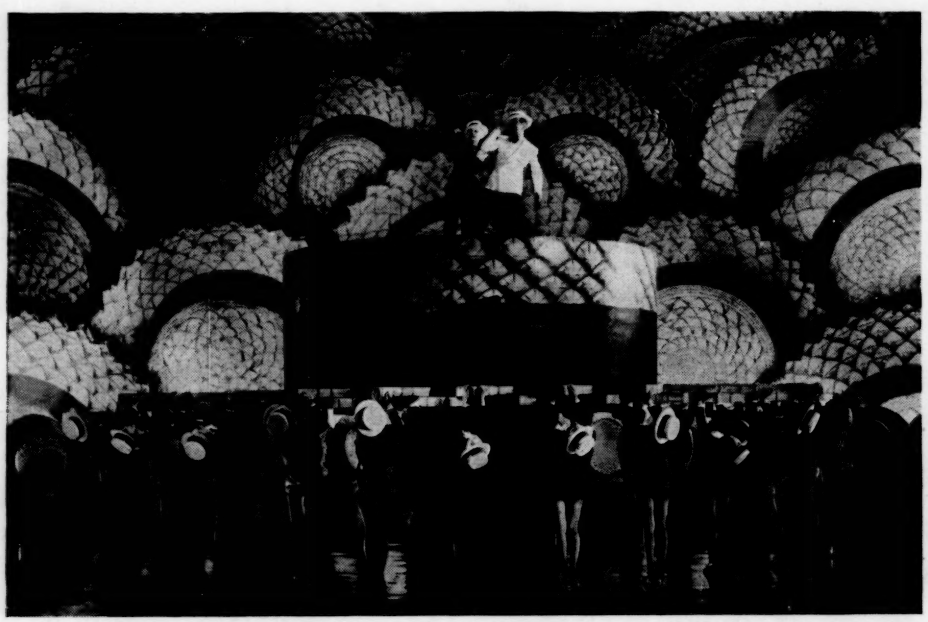
I asked Mr. Gould what he thought of the possibility of the modern dance in pictures. He said that it was still too unknown to the huge rural public to whom pictures played. Knowing nothing of it, they would be inclined either to be bored, or to think it funny; and the only way it could be popularized would be to present some very strong character, such as Mary Wigman herself, build a story around her and her type of dance. Then, if her personality would carry on the screen, and the picture was a success, the road would be opened for others.

I asked Mr. Gould his method of creating dance numbers for the screen. He explained that when he was given a picture to work on he became thoroughly familiar with the story and worked on a plan to make the dance numbers point up that story. He is working now on the new Eleanor Powell picture which went into production about April 1. This picture will have practically the same dancers as her last picture, and the dances will be woven all through this picture and will be a very important part of the story.

As the numbers form in his mind and he works them out, he rehearses them about eight weeks, and then they take a test picture of them, without makeup or costume. When they are run off they can see necessary changes, and those parts which are best, which could not be seen other than on the screen.

Sometimes, on the big numbers, as many as six cameras are used. So many cameras naturally builds the amount of film footage. They took fifty thousand feet of film on the *Carioca* number in the Astaire picture, but only nine hundred feet were shown on the screen.

Mr. Gould points out that there have been tremendous strides made in the last year or so, and that greater improvements may be expected in the coming year. Undoubtedly the Academy Award, focusing attention upon dancing, and offering an incentive to dance directors, will be an aid in furthering the art of dancers and directors alike. It is to be hoped that in the not too distant future they will also give an award to the best dancer of the year.



The straw hat number, with ANN SOTHERN *and* MAURICE CHEVALIER, *which* DAVE GOULD *staged for Folies Bergere. This dance, with I've Got a Feeling You're Fooling Broadway Melody of* 1936, *won the Academy dance director's award for* GOULD

DANCING TEACHERS SURVIVE FLOODS!

FLOODS, like taxes, do not respect individuals. Nor do they respect professions. So it seemed likely that the dance profession, like others, was victimized by the torrential floods that ravaged the northeastern states last month. In response to inquiries sent out at the end of March, THE AMERICAN DANCER received the following reports. Friends may check up on friends, no doubt cheerfully, for strangely enough the dance profession appears to have suffered less than might have been expected.

In reading the reports, bear in mind that they were written as the flood waters were receding, during the last week in March.

Pittsburgh

LORRAINE ALBERT: "Pittsburgh was very hard hit and everything will have to be remodeled."

DOROTHY JANE ARBOGAST, KIDNEY'S Studio: "The flood has stopped all dancing for three weeks in the downtown schools. Our studio is located just where the flood was the worst, on Penn Avenue just one block from the Allegheny River. The first floor of our building was completed inundated, covering the tenth step on our stairway, the depth on the sidewalk being around ten feet. There was a dance at the studio that evening, but at ten o'clock some newcomers told the manager that water was coming into Penn Avenue, so everyone left at once. We plan to reopen this Friday, using emergency light."

JACK BOWMAN: "As far as the flood having bothered us, we were safe on account of being in the suburbs. Through the Secretary of the local, we have not received any news of distress so far, although Pillich and Barth were right in the zone. Pittsburgh teachers all have thoughts of the children's revues. Mine will be at the Syria Mosque April 28 and Mrs. Barth's will follow shortly after mine at the same place."

BEN HASSEN: "The flood has been disastrous, financially, to all of us, especially this season, but our loss has been very small compared with other business enterprises. We have lost no equipment, as most of the schools are located above the street floors and we are now, therefore, ready to carry on as usual. Have also found that most of the pupils are just as anxious to return to their dancing classes as we are to have the classes resumed. Of course, it wil take a week or two before our activities get back to normal.

"Dancing conditions around this community have been excellent this season."

JACK HUSTON: "Although the city itself was terribly affected by the flood, the majority of dancing schools did not suffer much. Being fortunate in that my dancing school was not located near the flooded area, I was able to resume classes soon after the flood was under control, the short delay being due to lack of power, which was shut off because of the rising water around the power station. The above conditions pertain only to my Pittsburgh school. My studios in Charleroi, Pa., and East Liverpool, Ohio, were in the flooded area there and naturally delayed classes some time. Roads were closed and I was unable to reach my studios. However, things are getting back to normal quickly and no great loss was suffered."

GENE KELLY: "Our business in Pittsburgh has been affected noticeably by the recent disaster, even though our studio is located in the Squirrel Hill District, high up and away from the actual damage. Lack of light, telephone, heat, water and transportation facilities, coupled with general dejection and financial loss, ruined business entirely for a week, but conditions are approaching normalcy rapidly and this coming week will see everything back in its usual manner. (I'm speaking only for my district.)

"My Johnstown studio I have decided to keep closed for a month. The town was hit so hard that I feel that in fairness to the many, many students who were directly affected that this is the only right thing to do. Otherwise they would drop behind their respective classes and have to spend extra money to make up that work. I really believe that Johnstown, aided by Federal loans, is on the road to recovery. It is surprisingly fortunate that with all the damage and destruction so comparatively few lives were lost. The people are optimistic as to the future, and their spirits are high."

WILLIAM PILLICH: "My studio is on a Penn Avenue corner, on the third floor, and as the water was up to the stop-and-go lights on Penn Avenue, nothing was damaged in my studio. However, the entire first floor was wrecked and nobody is allowed near the building. So my studio is closed for two weeks or more. The water came up overnight, and I was trapped in my studio from 10 P. M. until noon the next day, when a policeman picked me up from the fire escape. It was a thrilling experience to be in a building, alone, while it was partly filled with water.

"P.S. Please overlook errors as this was written by candlelight."

VERNA ULRICH: "Most of the people in the flooded district of our dancing school have been living in churches, schools and Y. M. C. A.s since March 18. Regarding business, there wasn't any for two weeks. The only way you could get to our school for three days was by a rowboat. The majority of the people that were in the flood were given an inoculation to keep scarlet fever or any other disease from spreading. The newspapers and radio have warned the people so much about this that we feel some of the mothers will not let their children come back until everything is cleaned up in our district. Outside of all this, the majority of our pupils are anxious to get back to their dancing and forget that song called *River, Stay Away from My Door.*"

KARL HEINRICH, per MRS. W. H. YOUNG, associate: "The flood interfered with some of Mr. Heinrich's classes. We had no interruption of his classes in Bellevue, inconvenienced only by lack of water (in the water pipes—not in the river). His downtown studio has been out of commission. No classes were held in the Pittsburgh A. A. on account of no lights, heat and power. The College Club class was held as usual, but the old-fashioned oil lamps were used for lighting. Other classes were abandoned on account of the flood and Bellevue was the only one that allowed nothing to interfere with its progress, as it is devoting its time in preparation for the annual recital to be held in the Bellevue H. S. April 17.

"Mr. Heinrich and pianist were almost caught in the flood waters themselves when his car stopped on a street in Carnegie. But everything came through all right and things are rapidly getting back to normal again."

BERT LAYTON: "My own school in Greensburg and McDonald, and my classes for Winona MacDowell, Uniontown, not affected. Congress of Women's Clubs, Pittsburgh, studio had eight feet of water, so reconstruction indefinite. But my classes there will be taken care of very nicely through kindness of Florence C. Dunn, who has allowed me to use her studio in East Liberty, a suburb of Pittsburgh. In general, I will be handicapped some, but can manage very nicely for my annual recital May 8, although studio at Congress no doubt suffered more than any studio, involving heavy expense."

KAYSER Studio, Dormont: "We were not in the flood area, yet our business stopped due to lack of water, light, heat and transportation for about ten days. We had a fire in the building where our studio is located and burned our studio completely out in January. It was six weeks before we were able to resume business again. However, we are working hard now and expect to have a grand recital at the Nixon Theatre on or about May 21."

Johnstown

CHAS. H. TEMPLE: "This season starting last September was an auspicious one, but now with so much desolation here, it would be impossible at this stage to predict for the future. Our town is in a terrible condition, but the people are cheerful and keeping a stiff upper lip and we feel that everything will come back and our city will be stronger and better than ever. As for myself personally, while I am on the retired list, I have never lost interest in the art of dancing. I taught dancing in this city for twenty-three years, retiring from the teaching business in 1914. Am a past president of the International Association and am still an honorary member of the Dancing Masters of America, and at the age of eighty am still a booster. I went through the flood of 1889 and here I am witnessing another calamity. Kelly and Steiffer's studios are on the third floor, and they can soon resume operations."

EDWARD MELVIN HARRIS: "Johnstown was most seriously damaged by the recent flood. In some cases even the second stories were flooded. However, the dance studios were located on second and third floors, thus suffering very small property loss. As the city is in a state of martial law for thirty days, there is very little teaching being done. This interruption, coming as it does at the end of the season, is particularly unfortunate, as it postpones the seasonal dance recitals until very late, making it almost impossible to resume spring classes."

HAZEL DOROTHY ORR: "Being a witness of a second Johnstown flood was certainly the most remote thought in my mind. A night spent in total darkness, with water gushing madly below and around you is an experience one wishes never to be repeated. At present the future for dancing at the Y. W. C. A. in Johnstown appears to be a very discouraging one. Our dependence on the Community Chest makes it very difficult to make any definite statement in regard to future plans."

JACK STEIFFER: "My business was high and dry, but up to this time I am not able to operate on account of light, heat, water and phone. I was in the midst of my coming recital, but now it looks bad, because the business section and more than half of the resi-

dential section were completely wiped out. About forty per cent of my students were directly affected. I expect to reopen about April 13 and I hope my business will return. I am going to try to put on my recital regardless. We lived in a first-floor apartment and lost everything. I did save my car."

Wilkes-Barre

GEORGE L. ALEXANDER: "Conditions for dancing were very bad. I visited four out of eight schools in Wilkes-Barre and they all were very much affected. Transportation suspension, mental worry and continuing business without light, gas or heat, makes for great difficulty. Personally, however, I have been able to operate during recent conditions."

TONY GRANT: "The dancing business, as well as every other business, was at a standstill for four days, as there was no light, heat, gas or transportation, all roads being blocked off by flood waters. Many of my students are from Kingston and South Wilkes-Barre, the two towns hardest hit by the flood, homes being destroyed and garages washed away. However, the towns are starting to rebuild now and my business has picked up some, but I do not expect it to be back to normal for several weeks. My Pittston branch was not affected at all."

Ingram

LAURA FISHER: "My studio is in a suburb not directly affected by the flood as far as water is concerned, but all the power giving light, heat and telephone service and water failed us. I lost almost a week's work because of lack of heat in buildings, but now all except one day's classes are restored. I was marooned for two days and nights because I went out to fill an engagement the night the water rose and was unable to reach home. However, I was well taken care of at the home of another dancing teacher. The feeling of helpfulness has been most wonderful and I do not know why folks should think there was more jealousy in our profession than in others."

Harrisburg

ADRA D. HOPPER: "The flood affected our school in several different ways. The pupils in the flooded areas were unable to come in for their lessons and the ones that were able to come in found difficulty in reporting on time due to road conditions, etc. The health department has advised everyone to be inoculated for typhoid fever. This made some of our pupils sick and affected acrobatic classes especially. But we feel within the next week things will be back to normal, and are rehearsing for our recital in the late spring."

EVELYNE BRICKLEY: "The studios have been open but are operating under a great handicap. Quite a majority of our pupils resided in the stricken area and therefore were unable to attend classes. However, no one was in great danger and I am sure it won't be long until business is again normal."

HELEN D. ETTER, BOWMAN'S Studio: "I feel quite sure that none of the studios situated in Harrisburg and vicinity suffered any damage so far as the studios are concerned, but the business will suffer because of decreases in lessons. Schools have been closed and many will suffer financial losses which will take some time until folks can start to get on their feet, and then there is danger of typhoid fever, due to very serious water shortag. All these conditions will hamper the profession considerably."

Springfield

MME. YVONNE BEAUREGARD: "Here comes news from Mme. Beauregard's School of Music and Dance. Fortunately we were situated in the one block that was undamaged by water, except for some in the basements. Our tap classes with Billy Newsome (once a week) had to be cancelled. All week we have taught by candlelight. Picture the effect of a tap class working in unison with the flickering candle flames. Needless to say, it was a dreary performance. And it was a rather weary class that walked down the several flights of stairs, the elevator service being still out. On will go plans for the spring recital. Mr. Newsome and his classes are already hard at work. Most of the pupils have returned to their classes, with borrowed clothes, perhaps, and from temporary residences. But on goes the dance."

ANATOLE BOURMAN: "The flood did not affect me very much. I have two studios, one in the business center and the other one in the residential section. The first studio could not be used because even now there is no electricity. I have been able to give classes to most of my students in my other studio. To my surprise, students were coming even at the peak of the flood. At present my school is getting ready for recital for the benefit of the victims of the flood."

GEORGE MOORE, ELIOT Radio School: "It is rather difficult to say just how bad the flood has affected the dance field here, at present. I believe it will be about six months before we will be able to tell. We were without light, heat, phones and means of communication, so naturally we were without pupils. Many of the pupils living in the direct paths of the flood are now refugees in public schools, etc., and are being entertained by professional dancers and singers, working by candlelight. After several days of trying to get in touch with the secretary of my studio, we found her riding around in a boat, helping people out of their homes."

Flood Aid

At the suggestion of Mrs. Montie Beach, President of the Dancing Masters of America, the Dancing Masters of America is ready to appeal for funds to form a Flood Relief Fund in the event that dancing teachers need assistance in carrying on their work. This Fund would not be for general relief purposes for which Government and the Red Cross are already supplying funds.

Any bona fide dancing teacher who, because of the flood, needs funds to replace resources wiped out by the disaster, should communicate at once with Secretary-Treasurer Walter U. Soby, 553 Farmington Avenue, Hartford, Conn.

Hartford, Conn.

NATHENA P. GODFREY: "My studio not being in the flood area, my only inconvenience by it was the lights and heat being off for several days, which necessitated many adjustments in class. This was very simple compared with the great suffering and loss that existed."

DOLORES GUIDONE: "Water rose in Ford Street during an evening class by candlelight, but pupils left in time. Classes had to be discontinued for nine days."

HARRY HERZFELD, Secretary New England Council of Dancing Teachers: "I know of no one belonging to the New England Council in the Hartford area that has been personally affected by the flood. Business has been entirely suspended for several days. Many of the restrictions are now being raised and it is hoped that normal conditions will soon be resumed. The New England Council is cooperating with school authorities in arranging a benefit performance, using the pupils of the members of the Council."

MYRON G. RYDER: "Fortunately for us in this specific area, the flood did comparatively little damage to any of the dancing schools, aside from the inconvenience of not having electricity—and the fact that pupils were unable to reach us for a matter of four or five days, in the downtown section. I sincerely hope that everyone's experience with the flood disaster is no greater than a temporary delay. I believe that everyone must push right along, cast it out of the mind as rapidly as possible, help each other in every way, and look forward to the far finer and better business, social and living conditions that are unquestionably ahead."

WALTER U. SOBY, Secretary-Treasurer Dancing Masters of America: "So far as I know, there were no Hartford dancing teachers made homeless by the flood. As for my home and studio building, in which the D. M. of A. headquarters are located, we are two-and-a-half miles from the Connecticut River. We were without heat and light for three days, but this was a minor detail. Personally, I was only obliged to postpone two evening classes. All our children's classes were carried on as usual, with a few absentees who could not get across from the east side of the river. The week following the flood peak, our complete schedule of classes was held and the attendance almost normal."

MARY DUCEY WALSH: "Classes have gone on as usual in spite of the arduous task of reaching studio with traffic badly congested. The attendance at classes now is normal, but the week-end the flood was at its peak some of the real 'old faithfuls' managed to reach class. The Hartford Woman's Club, where my studio is located, gave over the use of their building to the clothing of refugees, so we had to climb over piles of shoes, bedding and clothing to reach the studio door. Classes held forth with the bristling of militiamen, Red Cross workers, clubwomen, volunteers and refugees just outside the door. In the studio, the odor of disinfectant, the sputtering of many candles and the complete absence of heat added to the weirdness of class. These conditions cleared up rapidly, however, and subsequent classes were not affected. Mothers and pupils were most cooperative and in spite of Hartford's water-soaked condition, preparation for spring recitals unquestionably was not appreciably delayed."

Wheeling, W. Va.

MARY ELIZABETH FASSIG: "Wheeling suffered the worst flood disaster in its history, the river reaching a crest of fifty-five-and-a-half feet. The Pythian Building, in which my studio is located, was surrounded by water and naturally all dance classes were at a standstill. Even after the waters receded and things looked encouraging again, many of my pupils failed to appear, those in particular who reside on Wheeling Island, which was entirely inundated by water. However, at this writing, the sun is shining and the heaps of debris are rapidly being cleared away and everything looks quite hopeful again. We are going forward with our June recital plans and trust that everything will shape up as pictured."

JACK GATELY: "My studio and home were not in the flood. However, many of my students were, and some of them lost every-

(*Continued on page* 31)

RELIEF FOR DANCERS

Are Free Lessons a Danger to Privately-Owned Schools?—The Problem of Federal Aid

TEACHERS of dancing have begun to protest against certain forms of free dance lessons being given in various parts of the country by or through different projects which are part of the Federal government relief program. Such free lessons are being denounced as government competition with private enterprise, with the effect of cutting into the business of privately owned schools.

First strong protests against free lessons given by dance instructors on National Youth Administration projects were made by Sam Bernard, President of the Texas Association of Dancing, to President Roosevelt, Senator Rush D. Holt and other officials. His protests are aimed against lessons given gratis to large classes in Topeka, Kansas. Mr. Bernard communicated with Secretary Walter U. Soby of D. M. of A., Secretary William Ashton of the C. A. D. M., President Parson of the Dancing Teachers' Business Association, N. Y., and THE AMERICAN DANCER.

Resolutions opposing the abuses of the present system have already been adopted by the New York Society and the D. T. B. A. of N. Y.

Though it is difficult to discover at once just what the national picture is, the facts that THE AMERICAN DANCER has thus far been able to obtain, are as follows:

Basically, the teaching of dancing has definitely become a part of the recreation activities being carried on by various Federal aid projects.

This teaching of dancing is carried on by different WPA or NYA projects in different parts of the country, but in general the policy is to provide dance instructors to settlement houses and recreation centers, at no cost to the institution, where dancing lessons can be given to classes which are free or for which an extremely small fee is charged.

The dance instructors holding these jobs are, of course, taken from the relief rolls. It appears that a large percentage—though exactly how large is not known—are not bona fide dancing teachers. Many are former stage performers of one kind or another, with some experience as dance teachers.

The classes, by and large, are open to the general public, and are for both children and adults.

Institutions applying for WPA or NYA instructors are investigated, and if it is found that the institutions are unable to employ a paid teacher, one is assigned them.

In brief, this is the set-up. Protests of dancing teachers are aimed at the following points:

First, the classes virtually being open to the general public, there is no assurance that pupils able to pay are not being drawn away from privately owned schools.

Second: it is felt that many of the semi-public and endowed institutions could and recently did pay teachers, but are unfairly taking advantage of the opportunities offered by the Federal projects.

Third: they feel the danger that as privately owned schools suffer from this unfair competition, more and more now self-supporting teachers will have to apply for government relief.

In New York City, the operation of two different WPA projects may throw some light on the situation.

The Recreation Unit consists of nine separate projects, of which the dance program, Project 65-97-269X, is one. The purpose of this project is to carry on recreational activities in settlement houses and recreation centers. Fifteen dancing teachers are on the payroll, working thirty hours a week, teaching one or more hours per week in institutions ranging from Y. M. and Y. W. C. A.'s to societies for the blind and crippled. All these institutions have been investigated as to their inability to pay a teacher themselves. Some of the settlement houses obviously never could; there may be legitimate doubt as to some of the more heavily endowed religious, or semi-religious institutions.

Another project handling dance teaching is the Theatre Technique Teaching Project, a subdivision of the Federal Theatre Project. At the time this article was written, this project had thirteen dance instructors going to similar institutions. This number represented a reduction in the number previously employed there.

The difficulty these projects face is finding work for the people allotted them by the relief administration. They agree that there undoubtedly is a certain degree of unfair competition with privately owned schools, but point out that it is unlikely that settlement houses, for extremely poor children, could furnish competition.

It will probably be found that most heads of projects feel the same way: that there are abuses, by institutions and by the public. But they can see no way out now. When asked if it is not possible to limit such free instruction to those on relief and Federal projects and their children, it is answered that this is probably not possible, as relief officials in Washington have previously been faced with the same question, and have ruled that such a restriction would be unfair to taxpayers who, after all, are paying the bills.

It is important now, however, for the teaching profession to be more fully informed as to the extent of this competition, and, if it finds that unfair competition does indeed exist on a dangerous scale, to organize its views and demand correction of the evils from the proper authorities in Washington. If the evils exist, a way can and must be found to correct them without in any way hampering the beneficial part of the program.

For that reason THE AMERICAN DANCER asks dancing teachers and their organizations everywhere to check up in their own communities and report on the following questions:

1. Are there free or practically free lessons being given in your community?
2. In what institutions?
3. What particular Federal project supplies the teachers?
4. Are there evidences of unfair competition?

If accurate facts can be swiftly assembled, THE AMERICAN DANCER will then suggest the formation of a non-partisan committee to present the facts and the demand for correction to the Washington officials.

Dancers' Association

At its April meeting the Association heard a report from Elizabeth Van Barnevelde on her meeting with Relief Administrator Harry L. Hopkins in Washington, at which she presented the demands of the Association that the Federal Dance Project be continued and enlarged after June, the official time for the expiration of all Federal projects.

The Association also demands that the Dance Project quota be filled to the full strength of a hundred and eighty-five; at this writing only about one hundred dancers have been assigned to the Project. The balance of the allotted money remains unused.

The Association also voted support of various bills for increased relief now before Congress: the Marcantonio bill, calling for six billion dollars for relief; the Frazier-Lundeen Bill for social security; and the National Youth Act.

Action photograph of an episode in the Greek Games held at Barnard College, Columbia University, New York, April 4. These Games are an annual feature of the dance department—Photograph by Paul Hansen

DANCE EVENTS REVIEWED

Critiques and News

by

JOSEPH ARNOLD KAYE

FLORENCE GORDON, *young California modern dancer whose Los Angeles debut was reviewed here last month. The pose is from her dance, Mourning*

Edwin Strawbridge and Lisa Parnova, March 8, Guild Theatre, N. Y.

Strawbridge, like many other dancers who appear in recital today, is an excellent dancer but a poor choreographer. His compositions contain numerous passages which are cheap or confused. This was especially obvious in his ambitious piece, *Orestes and the Furies.* The opening was good, but the balance fluctuated between the banal and an effort to be significantly dramatic.

In the more serious compositions, Strawbridge was best in *The Eagle,* a decidedly obvious subject, but done with a strong, affirmative grace. Of the entire program the dance sketch called *The Little White Donkey* was the most satisfying. It was done with ingratiating humor and a fine finish. Its companion piece, *In Theatre Street,* was also commendable. Both these compositions were light and unpretentious, and consequently could not lead their composer into confounding paths.

Miss Parnova is capable of a more emotional and perhaps deeper insight into serious dance. She is unable, however, to obtain the results she desires and loses herself in a psuedo-modern rigmarole. Her lighter pieces are better. She would be happiest under a good director or in a good ballet company.

Joseph and His Brethren, ballet by Werner Josten, directed by Arthur Mahoney, produced by the Juilliard School of Music, N. Y., Opera Department, at the school theatre, March 10-12.

Cast: *Joseph,* Arthur Mahoney; *Jacob, and Pharaoh,* Roger Pryor Dodge; *Benjamin,* Sidney Stark; *Potiphar's Wife,* Fe Alf; Oriental dancer, Marian Lawrence.

This was the first performance of a ballet-pantomime which Werner Josten composed in 1932. It was given a simple but effective scenic production by the Juilliard School, which presents a number of operatic and other performances annually by the advanced students. Arthur Mahoney, who did the choreography, has danced in these productions and came to public attention two seasons ago in a performance by the school of Richard Strauss' opera, *Helen Retires.*

The ballet told the biblical story of Joseph in six episodes, curiously arranged in musical form as follows. I. Preludio—*Jacob praying.* II. Pastorale—*The beloved son.* III. Sonata—*Joseph Sold into Egypt.* IV. Canzona—*Joseph and Potiphar's Wife.* V. Cermonia—*Joseph Interprets Pharaoh's Dream.* VI. Sinfonia—*Joseph made himself known to his brethren.*

There was more pantomime than dancing and this gave the performance a static effect which detracted from its value as a ballet. But the entire action was so sincerely done that it left a good impression. Mahoney showed himself to be finely equipped technically and possessing a decided talent for theatrical creative work. He presented his material with a modern accentuation that had at the same time a plastic fluidity. His style, like that of Kurt Jooss, lends itself well to theatrical interpretation.

The duet danced by Mahoney and Sidney Stark, as the boy Benjamin, was the outstanding dance incident in the ballet. Here Mahoney tried to present a lyric episode in a realistic ballet while preserving the supposedly purer forms of the concert dance. It was an interesting study in the search for a solution to a problem that confronts those dancers today who find no artistic fulfillment in abstractions.

Fe Alf proved the inherently theatrical character of the Wigman school, from which she stems, by doing quite nicely with a role that called almost exclusively for pantomime. Mr. Dodge had little to do as a dancer.

Third Modern Dance Recital, New School, N. Y., March 11.

Eleanor King, Ann Agin, Edda Hiller and Keith Coppage danced at this third event in the series arranged for the benefit of new artists. Miss King is a serious young woman who received most applause for a burlesque called *Peace—an Allegory.* Ann Agin and Edda Hiller did a dance setting to the song, *De Glory Road,* sung at the piano, very effectively. Some ingenious work went into it. Keith Coppage took up the greater part of the program with a varied set of compositions. She needs more guidance and experience before attempting concert appearance.

Maria Theresa and the Heliconiades, Barbizon-Plaza Concert Hall, N. Y., March 14.

Maria Theresa was one of the famous group of six girls which Isadora Duncan trained and who adopted her name. In the last few years Maria Theresa has made infrequent appearances, and the occasion for this event was her presentation of a number of young Greek-American girls whom she has organized as *The Heliconiades.* Both she and the girls gave a program of dances in the Duncan manner, but since the group began work only several months ago this concert can only be considered as an introduction.

Maria Theresa's purpose in organizing *The Heliconiades* was expressed in this program note:

"To capture the great simplicity, natural grace of motion and profound inner alertness as revealed by the ancient Greek art, as well as the Greek sense of drama, in its most intimate and powerful expression has been the aim of the Classical Dance. The Heliconiades are especially fitted for this task, as they are Greek by race and are the inheritors of those folk dances, like the Syrtos, which are the original dance forms, dating from the Minoan age, on which the Classic-Symphonic dance, as well as the drama of the Periclean age were based."

Recital of Men in the Dance, Majestic Theatre, N. Y., March 15.

This event was presented by the New Dance League as the second of its annual festivals devoted to the work of male dancers. The program was a strangely assorted one, consisting of a group of Negro dancers calling themselves the African Dancers, Roger Pryor Dodge, an exponent of dancing in the jazz idiom, Saki, a Japanese dancer, Vladimir Valentinoff, a ballet dancer, John Bovingdon, a monologist-dancer, and Charles Weidman and his group.

For audience interest such a concert is justifiable. As an annual dance festival it lacks purpose. One would assume that an annual recital of male dancers would be a review of what was accomplished by male dancers within the year, together with the introduction of new dancers.

The African Dancers gave a series of native dances that were colorful and ethnologically attractive. Saki is an artist who should take a more prominent place in the dance world. His performance of a Japanese dance, *The Lotus Flowers,* was one of delicate beauty. A second piece, *The Head Hunter of Formosa,* required more vigor than Saki could give it, but was extremely interesting nevertheless. Dodge's efforts, *Jazz Toccata* and *Boogie-Woogie,* were empty, as are all his jazz dances. He is a fairly good tap dancer, and has ideas, but he cannot find the right formula for the correct jazz dance amalgam.

Valentinoff, like William Dollar at last year's New Dance League event for men, received tremendous applause for his solo interpretation of the *Prince Igor* dances, and a *Hobo Dance.* It appears that the proletarian audiences dote on ballet dancing while their admiration for the work of the modern artists is given on principle.

John Bovingdon recites monologs dealing with social subjects while accompanying himself with dance and gymnastic movements. His is an arresting art. His fine body, his resonant voice, and a good sense of acting combine excellently with his physical gestures. He is more successful in uniting the spoken word with the dance than any of the experimenters in such attempts that this writer has yet seen.

Gino Daro and Rae Costa, Guild Theatre, N. Y., March 15.

Daro and Costa are adagio and acrobatic dancers. To give a presentation of such dancing in concert form, and at the Guild Theatre, where most serious dance events are held, was a peculiar enterprise. The purpose may have been to show themselves to bookers, or to show to what esthetic heights adagio and acrobatic dancing could rise. In any case it was not managed as well as such an ambitious effort deserved and the audience was extremely small. The program consisted largely of numbers arranged around story ideas. Generally speaking vaudeville dancing has a place of its own, and although Daro and Costa, from the small part of the program this writer was able to see, seemed good performers, they were out of place on the stage of the Guild.

The American Ballet, Metropolitan Opera House, N. Y., winter season.

On March 12 and 20 the Ballet performed Balanchine's *Errante,* a composition taken from their repertoire developed in former seasons. Daphne Vane, William Dollar and Charles Lasky were the leading dancers.

On the stage of the Metropolitan, with the advantage of good lighting, the ballet appeared more interesting, and better danced, than when seen at the original performances about a year ago. There was a good deal of aimless movement, and some of the episodes had a movie presentation-like effect, but on the whole, and having the clue that the meaning of the piece is frustration, the effect was agreeable. The audience liked it, except when the body clinches that are so consistently a trade mark of the Balanchine choreography—apparently derived from Rodin sculptures—brought titters.

The final performance of the American Ballet at the opera was given on Sunday night, March 22, when a new ballet was produced. This was *Concerto, Classic Ballet in One Act,* danced to the music of Chopin's piano concerto in F minor. The first and third movements were choreographed by William Dollar, the second by Balanchine. Dollar had been working almost all season on this piece, and among those interested in the career of both the dancer and the American Ballet there was curiosity as to what talent in ballet composition Dollar would display.

It is sad to report that *Concerto* should have been permitted to die in the studio. It lacks practically every one of the creative elements necessary to ballet composition. The intention was probably to give a free interpretation of, or counterpart to, the movements of the concerto, but the resulting composition was a melange, showing little and going nowhere. It seemed as though Dollar considered leaps and attitudes sufficient material for choreography. Balanchine's contribution was scarcely better than Dollar's and was filled in with the clinches referred to above.

The dancing was poor, much of it disorganized. The costumes were extraordinarily unsuitable, looking like bathing suits.

Since the American Ballet has been engaged for the spring season at the Metropolitan, which will begin on May 11, a summation at this time of the work done by it during the present season is not necessary. Despite the criticism which this young company has encountered, two things should be thoroughly emphasized: it did much, very much, better than the ballet which officiated on sufferance during Gatti-Casazza's regime, and the audiences approved of it. On every occasion this writer was present the applause was prolonged and was obviously not of the clacque-engendered type. The problem the Ballet now has to meet is how to win critical approval as well.

LA MERI, *American-born dancer residing in Italy, has just completed a four-week solo engagement in London*

Lillian Shapero and Dance Group, March 22, Civic Repertory Theatre, N. Y.

This was Lillian Shapero's first formal recital although she has been dancing considerably on other programs and has devised dance interludes for two theatrical productions. She is a former member of Martha Graham's concert group.

It would be entirely just to say that Miss Shapero is the best of the modern dancers that have come out of the studios of the leaders. Although she is a follower of Miss Graham she has decidedly individual qualities which set her apart. These qualities are compounded of dance grace, imagination, theatrical sense and assurance. In addition she is personable. What she lacks is choreographic substance. If one were to indulge in rating she could be classed as first dancer and assistant choreographer.

Her program contained the usual *Salutations, Lyric Fragments, Decadence, Fantasy, Dances of Unrest,* etc., but they all indicated a direction towards the theatre, where Miss Shapero belongs.

The Hollywood Ballet, Metropolitan Opera House, N. Y., March 23 and 24.

The writer has been given to understand that this company, which presented what have been reported as successful performances at the Hollywood Bowl, has now disbanded and that a new troup is in process of organization. There is therefore no point in noting in detail the deficiencies of the performances in New York. They revealed dancers of some capability laboring under the burden of inadequate choreography and banal ideas in ballet composition.

Five ballets were given: *Danse,* to music by Debussy; *The Dancing Master,* to music by Chopin; *Happiness, the Fairy Queen,* to music by Tschaikovsky (the subject matter was on a level with the title); *Prometheus,* to music by Scriabin; and *Hollywood,* to music by Ferde Grofe. The only piece which escaped pretentiousness was *The Dancing Master,* which had a simple idea of a dancing teacher living in past glories, and was danced with some clarity and effect by Bert Prival.

Benjamin Zemach, Y. M. H. A., Auditorium, New York, March 29.

Zemach came to this country originally with the celebrated Habimah, a Hebrew theatrical troupe trained in Russia by Vachtangov, who wrote a new chapter in theatrical history. He has established a reputation as a distinctive dancer and choreographer and has lately appeared extensively on the West Coast, where he produced a ballet to the music of Schelling's *Victoy Ball* at the Hollywood Bowl. He was brought to New York to stage the dances for the huge spectacle Reinhardt was to direct, *The Eternal Road,* a production that has been temporarily abandoned.

As a dancer Zemach is very specialized. His compositions are almost entirely characterizations, done in costume and makeup. One number on the program of this recital was a straight monolog with only a few fragmentary passages of dance.

On the present-day concert stage Zemach's art is seldom seen. His Y. M. H. A. program was necessarily restricted, and a fuller appraisal of his work must wait until he gives a recital for a general audience.

DORA DUBY, *American modern dancer, teaching for the Mexican Government dance school, and giving Latin-American dance events*

His best piece was *The Camel,* danced to a Palestinian folk song. This was an extraordinary descriptive dance, very clever, comic and extremely effective. As a brilliantly objective dance conception it should take its place with Massine's *Bartender's Dance* (from *Union Pacific*) and Kreutzberg's *Dance Through the Streets.*

Radio City Music Hall Corps de Ballet and Soloists.

Among the presentations of the month there was a stunning performance of Florence Rogge's corps de ballet in Ravel's *La Valse.* The dancing, choreography and general production was of a standard that would match that of a first-class ballet company. Naturally the choreography had to meet the requirements of the great auditorium and the very mixed audience, but the popularization and the large-scale choral arrangements were tastefully made.

The soloists were Jerome Andrews and Hilda Eckler. Andrews is of the modern school, and usually modern dancers, unless they happen also to be good showmen—which is very rarely the case—do not find themselves at home on the huge stage. Andrews and Miss Eckler, however, confined themselves merely to romantic waltz movements and were successful both in fitting into the picture and pleasing the audience.

Chicago, by Marion Schillo

Laurent Novikoff presented his company of dancers in a Chopin *Quatrieme Ballade,* a world premiere presentation, at the Civic Opera House, March 15. The ballet was performed as part of the program in conjunction with the Polish opera, *Halka.* The Novikoff Ballet also performed incidental dances during the opera. The *Polonaise,* done by the entire ballet, was one of the finest things of its kind we have seen here. Mr. Novikoff's choreographic skill, his knowledge of the truly authentic in the dance, the spirit and feeling for movement which he instills in his dancers, make any performance by his ballet a restatement of true value to the dance. dance.

His new *Ballade,* in which Muriel Grodemange was prima ballerina, was one of the loveliest ballets performed in Chicago for

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BALLET— TECHNICALLY SPEAKING

Chalif Dancers, Young People's Concert Series, Carnegie Hall, New York, March 28

The single concert of dance music in the series of concerts for children and young people given by the Philharmonic Symphony Society under the direction of Ernest Schelling is always awaited with anticipation by the extremely young but appreciative and understanding audience. It is a pity that there are only six concerts in the season and that not more than one can be devoted to the dance. For one has only to observe the enthusiasm of the youngsters to realize what a treat the dance programs are to them.

The program danced this season by the Chalif dancers and arranged by Louis H. Chalif and Vecheslav Swoboda, opened with a *Musette, Rigaudon* and *Gavotte* from Rameau's suite, *Acante et Cephise.* The solos were very gracefully executed by Frances L. Chalif and Nancy Knott and ably supported by the ensemble. The authentic period costumes lent a distinction to the whole group.

The *Polka* from Smetana's *The Bartered Bride* was cleverly danced and acted by Katia Komarova and George Kunovitch. Miss Komarova seems to be a newcomer to the Chalif roster and should be considered a welcome addition to it. She has both spirit and elevation, two very necessary things in a dancer. The *Dance of the Comedians* from the same opera followed the *Polka* and delighted the young audience more than anything else, for it had Dancers (Nancy Knott, Katia Komarova, George Kunovitch and Olaf), a Strong Man (David Fairbanks), a Clown (Roy Voline), an Animal Trainer (Jean Howell), an Acrobat (Edna Schiff) and even a Horse (William Newsoff and Penn Parker Pillsbury). This little piece was good enough to delight any audience, not only children.

The flower waltz from Tchaikowsky's *Nutcracker Suite* was danced by the younger group, which was composed of Margaret Bushby, June Isaacs, Marina Karavaeff, Norma Kaplanoff, Joan Patschke, Evelyn Rakovich, Gertrude Tyven and Aura Vainio, in addition to an ensemble. It is always a pleasure to watch these very young dancers, and they are worth watching. In a few years of continued training with their able teachers they should develop into fine artists.

The *Peasants' Dance* from Gliere's ballet, *Red Poppy,* had to be repeated upon insistent applause and bravos from the audience, which refused to leave the hall. Georg Kunovitch and Olaf were the able soloists and a large ensemble assisted.

We must also mention the very interesting and concise lecture on the history of the dance delivered by Mr. Schelling before the opening of the program. The lecture was illustrated with lantern slides.

Messrs. Chalif and Swoboda should be commended for putting on a very enjoyable and attractive show within the best traditions of a professional ballet.

ANATOLE CHUJOY.

Philadelphia Ballet Company, Academy of Music, Philadelphia, March 31.

The evening consisted of three ballets, *Fete Champetre, Daphnis et Chloe* and *Prince Igor,* performed by a five-months-old company in a manner so competent and so thoroughly charming that it earned enthusiastic applause from the audience that was little short of an ovation.

Catherine Littlefield is director of the company and, for the time being, its chief ballerina. The first ballet on the program was *Fete Champetre,* arranged by Edward Caton to music by Grety, Lully and Rameau. It proved to be a delightful number, with the leading roles expertly danced by Catherine Littlefield, Dorothie Littlefield, Edward Caton and Alexis Dolinoff.

Daphnis et Chloe was, of course, the high spot of the evening. This was the occasion of its first performance in this country and the choreography which Catherine Littlefield devised to Ravel's music brings her to the fore in this branch of the art, hitherto almost barren of Americans. The success of this ballet should encourage Miss Littlefield to devote more of her time to choreography, since she does it so well. She has an excellent sense of line, never allowing her group formations to become commonplace, and a quality of concentration which makes her story stand up to the very end without being obvious. She uses good judgment in making excellent use of the talents of individual members of the company in ensemble as well as group numbers. The ballet was presented in three scenes with delightful stage settings. Iolas Coutsoudis danced Daphnis to Miss Littlefield's Chloe.

The last number was *Prince Igor,* with choreography arranged by Alexis Dolinoff after the style of Fokine. Alexis Dolinoff and Dorothie Littlefield were soloists.

The significance of this performance is not limited to the fact that it marked the first presentation in this country of *Daphnis et Chloe.* Nor does it lie altogether in the discovery that Miss Littlefield, as a choreographer, has a quality that should make for great success. Rather it lies in the fact that the Philadelphia Ballet gave a performance of such high calibre that it revived the waning hope that America can produce an outstanding ballet company. It made one wonder why this company was not considered for the Metropolitan Opera House, and it caused many more to express the opinion that in another season the Philadelphia Ballet should be in the Metropolitan.

FRANCIS X. GOPELLE.

VIVIAN SMITH, *one of the increasing American representation in the Monte Carlo Ballet Russe, was trained by* SERGE NADEJDIN, *Cleveland, and dances under the name* NINA RADOVA

The Markova-Dolin Ballet, London.

The Markova-Dolin Ballet has just closed an eleven-week season at the Duke of York's Theatre, London, and gone on tour in the provinces. This is an all-English company produced by Vivian Van Damm and starring Alicia Markova (Alice Marks) and Anton Dolin (Patrick Kay), two of England's finest dancers. The supporting company includes such names as Diana Gould, Prudence Hyman, Wendy Toye, Travis Kemp, Algeranoff and many others as capable but less well-known.

The repertoire presents eleven ballets and fourteen divertissements. The ballets range from the known classics to new works: *Giselle, Swan Lake, Les Sylphides, Nightingale and the Rose, Carnaval, Casse Noisette, Aucassin and Nicolette, Hungaria, David, Show Folk* and *Bolero.*

I saw the company in two different programs. Alicia Markova has a nearly faultless technique and an ethereal quality which recalls Pavlowa, and although her features are rather hard, she succeeded admirably with the dramatic pantomime of *Giselle.* Anton Dolin adds to a strong, clean technique a fine stage personality, good mime and (only too rare in the classic ballerino) a convincing virility. The company is entirely adequate as dancers, but lacks a certain smoothness of teamwork. This fault will surely work out with time, especially as the Duke of York's stage is much too small for a company of that size, and cramped their work considerably.

The dancing in both *Giselle* and *Carnaval* was delightful, but the decor of both very poor: that of Bakst for *Carnaval* being ruined by bad lighting; and that of *Giselle* being in childishly bad taste.

Aucassin and Nicolette is a charming if fragile ballet. Choreography, decor and costumes are excellent, and Mme. Markova's dance with the four gentlemen a high spot.

Hungaria consists of a number of Hungarian folk dances strung together on a slender tale. It is colorful and amusing, but lacks climax. *Show Folk* is an amusing comic ballet exceptionally well handled by the individual dancers. *Bolero* (Ravel), done by Dolin, solo, was disappointing.

I understand that the company is going to tour South America during the summer months.

R. M. H.

News

People who have "first-hand" information, hot tips and are "in the know" were busy during the last few weeks with conjectures, guesses and opinions on what was going to happen to the Ballet Russe. For they were in the possession of some very startling and very, *very* reliable news, to wit:

The Ballet Russe is splitting up! Part of the troupe is going with MASSINE, and the other part with BRONISLAVA NIJINSKY. One (exactly which part, they did not know) is going to South America, while the other part is going to Europe. Or, as one faction had it, the part of the troupe that is *not* going

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THE CALL BOARD

During her recent visit to New York after completing Follow the Fleet, in which she co-starred with FRED ASTAIRE, GINGER ROGERS *visited Radio City Music Hall to attend a staff luncheon. At her left is Associate Producer* RUSSELL MARKERT *and at her right* W. G. VAN SCHMUS, *managing director of the theatre*

Denishawn Club of L. A.

So often when dancers meet and talk of the "old days" someone will wonder: "What has become of all the DENISHAWN dancers?"

Of course, we all know what a few are doing. The names of MARTHA GRAHAM, DORIS HUMPHREY, CHARLES WEIDMAN, are continually before us, but what of the others?

Some of them are living in Los Angeles, and in 1930, when RUTH ST. DENIS came to the Coast, MRS. WAYNE D. CROOK gathered them all together for a luncheon to Miss Ruth. She was so happy to see them all together once more that she suggested they not lose track of each other. So they formed a most informal group which meets the first Friday of every month at the home of Mrs. Crook. Anyone who was ever at Denishawn is eligible, and the majority of these girls were with the first group. Among the regular attendants of the group whose whereabouts many would like to know are:

AILEEN FLAVEN, who toured through Japan, China and Manila giving concerts. She is now Mrs. R. Gardner and has not done any professional work for some time.

ANN DOUGLAS, who was one of the concert group to tour the Orient with Miss St. Denis and Ted Shawn. She is Mrs. Carleton Dudley, Jr., and has a small son five years old. She occasionally gives concerts at the various clubs.

PEARL WHEELER, who was with Miss St. Denis for seventeen years as costumer and designer. Today she has a school of dancing in Hollywood, and gave one of the best performances in the Hollywood Bowl last summer.

ANNE MAUDE VAN HOOSE, who was the accompanist at the New York Denishawn and played for both Miss St. Denis and Mr. Shawn.

MARJORIE LYON, who was connected with Denishawn both here and in New York as manager. She is now identified with radio work, and has had charge of the Shell Oil programs starring AL JOLSON and WALLACE BEERY.

ADA FORMAN, so actively associated with the group here, and later made an enviable name for herself in Javanese work in New York. For a time no show was complete without Ada Forman's name in lights. She retired several years ago and has no desire to enter professional work again.

GERMAINE BALLOU, sister of Ann Douglas. She entered Denishawn later than her sister, and taught there. She is now Mrs. Yale Ballou and assists her sister on programs they give.

MADALINE GETZ, who toured in concert with Ted Shawn, is now Mrs. M. Morrell.

SHIZUKU OKAJIMA, Japanese girl who studied here at Denishawn, and is now actively reviving interest in her native dances.

INEZ STRYKER toured with the first group. She married the late ARTHUR KALES, who made such interesting photographic studies of Miss St. Denis. She is no longer interested in professional work and is devoting herself to her two growing sons.

VIOLA GAYLORD, who is now Mrs. Higginson.

FLORENCE O'DENISHAWN used to meet them occasionally, but is now in the East.

MARGARET LOOMIS, who worked so long with the Denishawn groups, and then returned to California and entered pictures, where she played leads with many of the stars of the silent pictures. She is now Mrs. Crook, and beside mothering the Denishawn group here, she also has a young son. She has given some concerts here at the clubs, and is especially interested in the possibilities of dancing to poetry, and has had some experiments with that medium of accompaniment or interpretation.

Occasionally they hear from BETTY HORST, who has a school of dancing in San Francisco.

WANDA GRAZER and NORMA GOULD are both active in Los Angeles dancing.

Chicago

Signed entrants for the *Herald-Examiner* Dance Contest have already passed the three thousand mark in Chicago. The contest includes five types of dancing: ballet, ballroom, tap, acrobatic and comedy or eccentric. The *Herald-Examiner* is opening opportunity's door for the ambitious steppers of the Chicago area. However, several surrounding states have sent in applications and the paper is obliged to acknowledge all entrants who read the *Herald-Examiner*.

ARTHUR KRETLOW, former president of the Chicago Association of Dancing Masters and now chairman of their board of directors, is director of the Dance Festival Contest, and obtained unanimous indorsement and cooperation of the Chicago Association in this contest.

Entrants must be sixteen or over and must be amateurs. Finals will be held at the Chicago Stadium May 9. Judges of international fame will sit as a jury.

Nationalist groups will give their folk dances in costumes. And the finalists from numerous solo and partnership preliminaries will demonstrate their skill in all forms of the modern dance.

JOHN BALABAN, of Balaban & Katz Corporation, has offered a week's contract at a salary of $200 to the "King and Queen" of the Contest. Numerous cash prizes ranging from $150 down are offered for the winners of the various types of dancing.

Among the nationalist groups registered is the Scottish group entered by JESSIE CHARLESTON; ten girls will dance, assisted by twenty-five men to bagpipe the airs. Sixteen young Danish girls in Racine, Wisconsin, have been entered by EDNA CHRISTENSEN. Among these nationalist groups there is no competition, but for each awards and recognition.

The various large ballrooms are all sending in from fifty to a hundred couples for the ballroom competitions.

In addition to the contract with Balaban and Katz, the chosen "King and Queen" of the Contest will each receive $150.

The editor of the *Herald-Examiner* will select the judges and promises them to be only competent professional authorities.

Semi-finals will be held the latter part of April in several of the large ballrooms throughout Chicago.

N. T. G., of New York night club fame, has signed CLAIRE POWELL, a GLADYS HIGHT pupil of Chicago, as a feature dancer with his act. She opened at Loew's State, New York, April 3.

Another Gladys Hight dancer, VIOLET STRANDZ, just returned from New York, where she danced the part of night club hostess in RUTH PAGE'S ballet, *Hear Ye, Hear Ye.*

Paris, by Nadja

Went to YVONNE REDGIS' studio to help her prepare a number for her ten-year-old Cambodian pupil. I don't approve of teaching children to imitate their elders, but it was an experience for me to see how easy it is to teach them "monkey-fashion."

There seems to be an epidemic of new Russian ballets, chiefly FOKINE'S new Monte Carlo Ballets.

Saw JEANNE RONSAY studio recital. Ronsay's costumes and music were excellent. She gives out something rare in her sincerity and love for her work. I recall that I once sent her an American pupil who stayed over five years!

Saw half of the GUNTHER program, a Munich School. They had an orchestra on elevated platform, very high, back of them, looking like an unhappy group of orphans dressed in back with white collars. The music was quite as dismal as they looked.

(*Continued on page* 26)

Scientific Creation is the dance performed late in February at the Radio City Music Hall by FRED TAGGART, ESTHER JUNGER *and* HARRY LOSEE

THE BALLROOM OBSERVER

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

FRED ASTAIRE made the statement several months ago that he did not care to be known as a ballroom dancer. On several occasions, however, his sponsors evidently thought he was spoofing about the matter and informed the public that his creations were a heaven-sent gift to the nation's ballroom dancers. That the public was willing to be the recipient of such gifts was proven by its reception of the *Carioca*. Naturally, the success of the *Continental* was a foregone conclusion, if press reports were to be taken seriously.

The ballroom profession held high hopes for a new era in which the dancing public would take "new steps" seriously. Repeated attempts were made to convince motion picture heads that America's king and queen of the dance (a title bestowed upon them by clever press agentry) should do at least one dance which really could be copied by the average dancer. But *no!* What does the ballroom profession know about it? The public wanted more and more of the stupendous, gigantic, colossal, etc., etc., etc. And the public got it—with the result that *The Fleet*, a ballroom version of Mr. Astaire's and Miss Rogers' latest offering is referred to as a dance which "only a snake hipped half-back and trapeze performer dares to attempt." (From the Wheeling, W. Va. *News*.)

This department was one of the first to recognize the latent qualities of this well-matched team: a couple who held in the palms of their hands the opportunity to become the world's recognized ballroom dance style leaders. Words of praise and encouragement have been heaped upon them by every possible means. They have been rated as even more gifted than their predecessors, the immortal Castles, an inference to which the charming Miss Rogers made a gracious and lovable protest in a letter to this observer.

Ballroom teachers have stood by, ready and willing to cooperate in plugging anything and everything put out in pictures. They realize the value of this type of publicity. Nevertheless, it cannot be denied that ballroom teachers and dancers alike have come to look with skepticism upon the advance information that "millions will soon be doing the what's-it." In the future news of this sort will most likely be met with a "So what!"

The absolute impracticability of these so-called "sensations" for ordinary ballroom purposes is enhanced by the descriptions of these dances released to the press. Several newspapers throughout the country received and published this description of *The Fleet*, a prepared ballroom version of a dance in *Follow the Fleet:*

"The gentleman steps forward on the left foot with the toe turned in. On the 'and' count he turns it out. He steps forward with the right foot. Putting this into a characteristic 'fleet' step, the hornpipe, step to the left on the left foot, place the right foot back of the left heel turned in, turn both feet out on the off beat. Repeat this in double time. The rhythm is 2-2 and two fleet movements are done to a measure."

If this had been augmented by "two blocks down, first door on the left and ask for Louie" it might have been understood by a few other than "snake hipped half-backs and trapeze performers".

It may be that a concerted effort on the part of the organized profession toward a better understanding with the press would result in slightly more comprehensible published versions of these new dances. Newspapers as a rule are ready and willing to cooperate with responsible authorities. The common conception that editors think only of the sensational and ridiculous in connection with dancing is not true in every case.

Daddy Kehl, of Miami and Madison, Wis., writes that he used the recently-published *Riviera* in one of his advanced ballroom classes. He points out that the second step is impractical, because it is not progressive, and that couples have trouble in avoiding each other when doing the hop and pivot. Daddy's autographed picture, looking down upon us and our typewriter, recalls that he took us over the hurdles last summer in Chicago for that same lack of progressiveness. Regardless of whomever else he might have regaled with the details of our shortsightedness, the admirable and significant point is that the object of his criticism *was the first to hear it!* Thanks a lot, Daddy, and come again *soon!*

Vernon L. Knecht of Baltimore likes this department but longs to see a detailed description of the Lindy Hop. We're going to call on Bernie Sager to do this job for us; if he can spare the time the Lindy will be published soon.

A few pointers on the bolero have been received from Mary Grace Mohn of Hollywood, which will also be given space sometime in the near future. Louis Stockman has also promised to take time to contribute. Others to be published when space permits are routines by Tom Riley, Robert Hefftner, and (we hope) Myrtle Pettingale and Clement Browne.

The *Little Rhody*, in both tap and ballroom forms, was introduced at a recent session of the Dancing Teachers' Club of Rhode Island. If Secretary McGrane will supply the details we will tell the rest of the teachers about this new dance.

Parent-Teachers in Dallas, Tex., have taken a step in the right direction in opposing the granting of dance hall licenses to objectionables, on the grounds that they contribute to the delinquency of high school boys and girls and are detrimental to the interest of citizens. Wonder if the day will ever come when those who are responsible for the training of a nation in ballroom dancing can have something to say about this problem?

English Folk Dance Festival

Since its inception twenty-one years ago, the English Folk Dance Society of America has done much to stimulate interest in authentic folk dances and music in various parts of the United States. The Society celebrated its twenty-first birthday on Saturday, March 21, with a coming-of-age party at the Lincoln School in New York City.

On April 25, at two-thirty P.M., in the Seventh Regiment Armory, its annual Folk Dance Festival will take place. Morris, sword and massed country dancing will be included in the program. A special feature of this year's festival will be an original birthday ballet. Historical folk dance steps and figures have been combined in this ballet, which will have a medley of folk dance tunes as its musical accompaniment. Also, an exhibition of the famous Flamborough Sword Dance will be given, in which long swords are used.

Organized in 1915 by Cecil Sharp, authority on the folk dance and folk music, the Society's present officers are Mrs. Arthur O. Choate, Honorary President; Leonard Elsmith, President; Helen Kingsbury and George Shaw, Vice-Presidents; May Gadd, Director; Mrs. W. E. Youland, Secretary; Kenneth Knowles, Treasurer.

Tango Americain

Arranged by Esther Pease, Hollywood, Cal. Described for gentleman; lady dances counterpart.

I.

1	In open position, step fwd. on L ft.	S
2	Lunge fwd. on R ft., face partner	Q
and	Step on L ft. to L side	Q
3	Close R ft. to L ft.	S
	Repeat 3 times, end facing partner for total of 12 cts.	
1	Balance back on L ft.	S
2	Slide fwd. on R ft.	S
3	Step fwd. on L ft.	Q
and	Step on R ft. to R side	Q
4	Close L ft. to R ft., do not shift weight to L ft.	S

8 M.

II.

	Partners face and move toward gentleman's L and lady's R to L.O.D., hands on hips	
1	Step on L ft. to L side	S
2	Cross R ft. behind L ft.	S
3	Begin L turn: step on L ft. to L side	Q
and	Cross R ft. in front of L ft.	Q
4	Complete L turn: Step on L ft. to L side	Q
and	Stamp R ft. at side of L ft., shift weight to R ft.	Q
	Start with R ft. and repeat to R side	
	Start with L ft. and repeat all	

8 M.

III.

	Right hands joined	
1	Step on L ft. fwd	Q
and	Touch R toe fwd.	Q
2	Balance back on L ft.	S
3	Step back on R ft.	Q
and	Touch L toe bkwd.	Q
4	Balance fwd. on R ft.	S
	Repeat 3 times	

8 M.

IV.

1	In open position, step on L ft. fwd.	S
2	Swing R ft. fwd. and point	S
3	Step on R ft. bkwd., face partner	S
4	Close L ft. to R ft., do not shift weight to L ft.	S
5	Step back on L ft.	Q
and	Step on R ft. to R side	Q
6	Close L ft. to R ft.	S
7	Cross R ft. between self and partner	Q
and	Step on L ft. to L side	Q
8	Close R ft. to L ft.	S
	Repeat all above	

8 M.

WHERE DO DANCERS BELONG?

A Picture of the Stage Artists' Unions and How They Affect Different Kinds of Dancers

by
PAUL R. MILTON

PERHAPS the most vital problem facing professional dancers today, in which all their other problems are wrapped up, is that of stronger and more compact union organization. Only the most vicious of employers and the most shortsighted of dancers keep themselves in a state of wilful blindness to this fact. Events of the depression era, in addition to the evils already existent in every branch of the theatrical profession, drove home with brutal force the truth that in collective effort, collective bargaining, collective strength, lie rescue and improvement.

Despite the bracing tonic that repeal of liquor prohibition has been to night clubs and hotels, despite the increasing expenditure of money for entertainment by the public as a measure of prosperity appears to return, and despite the mighty accomplishments of the various existing stage artists' unions—despite these cheering factors, there remain evils with which only united effort can cope. Two facts, casually chosen from a long list, may serve here to emphasize the above assertion.

First, the notorious financial unreliability of night clubs.

Second, the stranglehold maintained on theatres all over the country by the motion picture industry in order to kill vaudeville, a competitor which terrifies picture theatre operators.

Two months ago, in an article entitled *A Union for Dancers,* the writer discussed the birth of two dancers' labor organizations—the Dancers' Association in New York and the Screen Dancers' Guild in Hollywood—and incidentally pointed out that until the established stage artists' unions come to realize more clearly than ever before how badly dancers as such need help, dancers must organize independently. Only so, by expressing their demands via their own independent strength, can dancers get from the established unions the attention and protection they must have.

That article drew a quick reply from Executive Secretary Ralph Whitehead of the American Federation of Actors, whose letter was published last month. Since that time the writer has had extended conferences with the Dancers' Association, Mr. Whitehead, Executive Secretary Dorothy Bryant of Chorus Equity and others, while in Hollywood THE AMERICAN DANCER'S representative, Dorathi Bock Pierre, remains in close touch with the Screen Dancers' Guild. As a result of these meetings, it has been found that the best service that can at this moment be performed for the dance profession is to place before it a picture of the present stage artists' union set-up—not an easy task, as the reader will soon discover.

The parent of stage artists' unions, formed into a group known as the Four A's—Associated Actors and Artistes of America—is of course the American Federation of Labor. The Four A's Council, on which are represented all the existing stage artists' unions, has complete power over the entire field. This means that all questions of interunion relationships, and the jurisdictions allotted to each union, are settled by the Four A's Council. This body will have its next regular meeting in May, at which some of the moot points referred to later in this article will come up for renewed consideration.

The unions included in the Four A's are: Actors' Equity Association (most powerful of all unions), Chorus Equity Association (an appendage of Actor's Equity), American Federation of Actors, Grand Opera Choral Alliance, Burlesque Artists' Association, Screen Actors' Guild, and two or three other groups, chiefly of foreign-language actors and having no special bearing on the subject of this article.

Inasmuch as the word "jurisdiction" must be used frequently in any union discussion, it had best be defined. In labor parlance, jurisdiction is the right to organize in any given division of the entertainment field, granted by means of charters from the Four A's Council.

It is not necessary here to repeat the complicated history of these various organizations, and how they came into being, but it is very much to the point to know, now, the scope of each one, and their relationships to each other. Some may be summed up briefly, others are not so simple.

Actors' Equity, of which Frank Gillmore has been President since its beginning about twenty years ago, has jurisdiction over all principals in legitimate productions. This means that no actor, solo dancer, singer, or principal of any kind may appear in any legitimate production without belonging to Actors' Equity. The accomplishments of Actors' Equity need not be detailed here, but it is widely recognized that it has done more than any other single agency to eliminate the worst abuses from the legitimate theatre. Mr. Gillmore, a known conservative, is also President of the Four A's Council.

Attached to Actors' Equity, so to speak, is Chorus Equity Association, of which Dorothy Bryant is Executive Secretary. Chorus Equity has jurisdiction over chorus workers,—dancers, singers, etc.,—in legitimate productions and the variety field. It should be noted here that considerable confusion has existed in the minds of the profession as to just how far Chorus Equity's jurisdiction did extend. It appears, from the complicated history of the birth two years ago of the American Federation of Actors, that no specific provision was made in any of the charters for jurisdiction over chorus girls in variety, which includes hotels, vaudeville, picture houses, etc. But when the A.F.A. acquired jurisdiction over principals in variety, chorus girls were at the same time reserved to Chorus Equity.

Mrs. Bryant told the writer that she believes chorus girls, no matter in what branch of the profession they work, should belong to the same union. Otherwise they would have to join a new union every time they went, as many do, from a musical comedy to a night club or to a picture house.

Now, though Chorus Equity is one hundred percent organized in the legitimate theatre—in other words, enjoys with Actors' Equity a closed shop—it has no strength whatsoever in the variety field. It has many members, Mrs. Bryant freely admitted, because of the constant shift of girls from one field to another, but it is not in a position to enforce demands on variety employers for the improvement of conditions. Mrs. Bryant expressed herself as well aware of the disgraceful conditions under which picture house and night club girls work at present. But she confessed herself powerless at this time to demand and get a closed shop agreement from variety employers. She outlined two basic reasons for this regrettable weakness:

First: there are too many unemployed chorus dancers willing to replace line girls in the event of a strike, and too many dancing schools eager to get their pupils on the stage at any price. Until this reservoir of amateurs and unemployed professionals is brought under some kind of control, Mrs. Bryant believes it will be impossible to get anywhere with the variety field, particularly in view of the great power wielded by the wealthy picture houses.

Second: Chorus Equity, because of the necessary way in which it is attached to Actors' Equity, is not now free to make the alliances with other theatrical unions stage hands, musicians, electricians, film operators, etc.) in which the chief strength of all unions lies.

Mrs. Bryants' reference to metropolitan dancing schools constituting a menace to the much-needed increase in union strength in the variety field came as a distinct surprise to the writer. Teachers eager to gt their pupils on the stage at no matter what salary should perhaps study their activities from this angle, and see if they have been offenders.

We come now to the American Federation of Actors, a two-year-old organization headed by Executive Secretary Ralph Whitehead. This group, one of the strongest and perhaps the fastest-growing of the Four A's family, has jurisdiction over vaudeville, motion picture presentation theatres, tabloids, clubs, cabarets, minstrels, circuses, fairs, carnivals, public restaurants and music halls, with the exception of members of the chorus.

This jurisdiction is of course very extensive, and gives the A.F.A. the vast problem of organizing in every state in the country, much more complex than the problem facing Actors' Equity, for instance, with the legitimate theatre practically concentrated in two or three cities. Nevertheless, the A.F.A. already has several thousand members.

The goal of the Association is of course to reach closed-shop agreements with variety employers everywhere, which Mr. Whitehead is doing by means of alliances with other theatrical unions wherever possible. In last months' *Dance Teams* department, mention was made of the agreements made by the A.F.A. with the musicians' locals in New York and Philadelphia, whereby no union musician will work on the same program with a non-A.F.A. artist. Similar alliances are being developed by Mr. Whitehead in every possible sphere of his jurisdiction, with the ultimate goal of bringing every artist within his field under the protective aegis of the A.F.A.

Activities of the A.F.A., like most other stage artists' unions, include: standard contract forms, legal aid in enforcing contracts, assistance in collecting salaries, enfranchisement of agents wherever possible, constant agitation for laws to improve theatrical conditions, constant contact with employers and artists through twelve branch offices throughout the country, opposition to the vaudeville-killing policies of the picture houses, etc., etc. From this casual survey of the A.F.A., it seems apparent that if it is not now, it will eventually become, the largest of all stage

(*Continued on page* 34)

The CHALIF SUMM

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Photo by David Berns, New York

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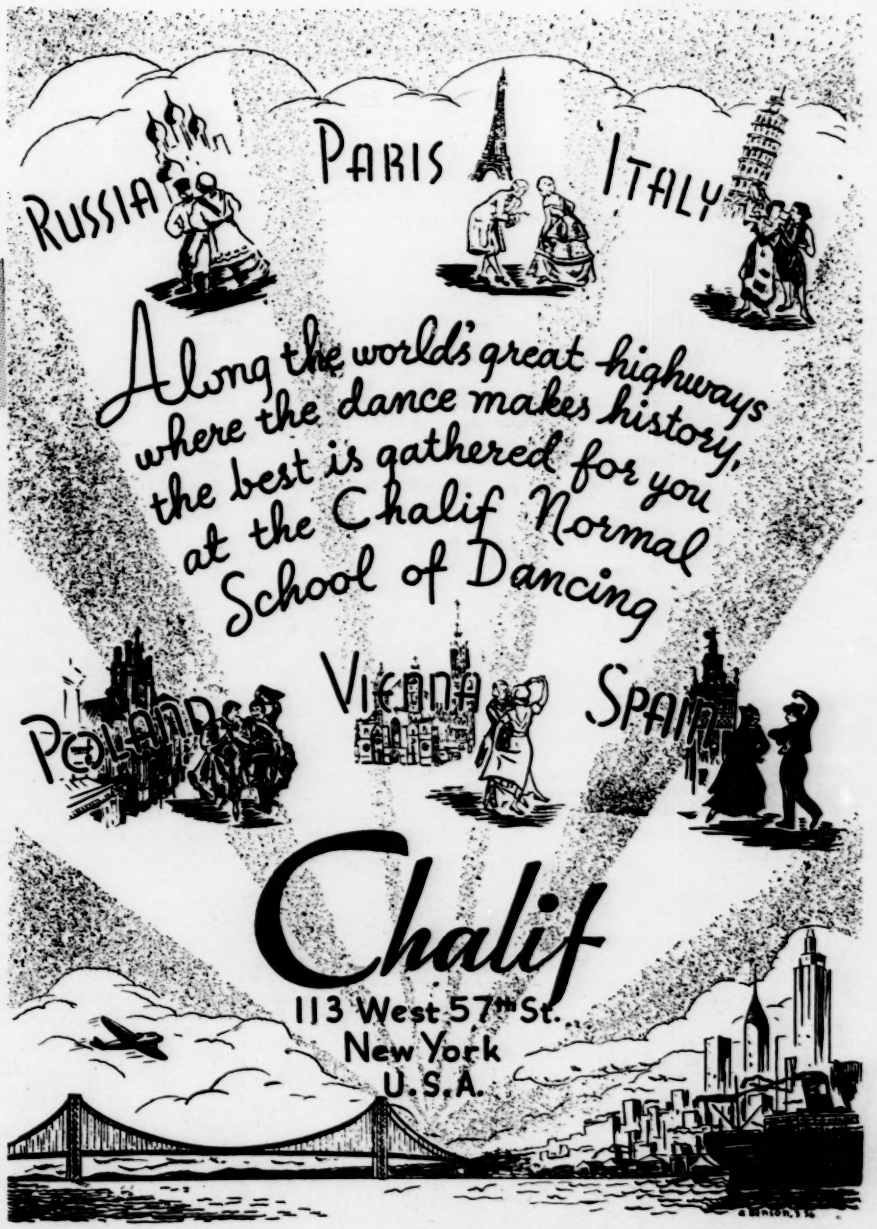

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PRINT IN BINDING

STUDENT AND STUDIO

New York

JACK DAYTON again taught for the Dancing Teachers' Club of Boston March 15, pinch-hitting in response to a long-distance call.

New Dance League is currently conducting its spring term in all phases of the modern dance, with this faculty: RUTH ALLERHAND, BLANCHE EVAN, WINIFRED WIDENER, NETTIE BREINES, MELVINE IPCAR, JANE DUDLEY, BESSIE SCHOENBERG.

FRED LE QUORNE, having recently enlarged and redecorated his studios, has again taken additional space to accommodate increased enrollments flowing in as the Le Quorne establishment begins to shape up as a school offering a well-rounded curriculum.

EDWARD SCHMEISER, Rochester, celebrated his twenty-fifth year as a teacher on April 1 by signing a new five-year lease on his studio quarters.

RUTH OTIS DENIO directed a group of her Civic Ballet girls early last month in a benefit performance, with MAJOR BOWES, sponsored by the Rochester Kiwanis Club.

March 26 the Denio Ballet presented a program at the Oak Hill Country Club; on March 27, the school gave the third of the current series of Petits Concerts; and late last month new courses in Spanish, tap and modern were begun.

NORMA ALLEWELT, Syracuse, will hold her spring recital April 28, earlier than usual, to allow for her summer session to begin May 11, with two normal sessions to follow.

NINITA JOHNS, Syracuse, and her ballet group appeared March 9 for the Watertown Morning Musicals. Local press notices were warmly enthusiastic.

On the night of March 31 the JANE GRAY Studios, a group of rehearsal rooms used by many dancers and teachers, was badly damaged by fire, causing several teaching sessions to break up as the teachers and pupils fled for their lives. JOHNNY MATTISON and THEO CREO were among those who escaped safely.

On March 29 the NOVIKOFF Russian-American Ballet School presented its dancers in a studio program.

Future appearances of Novikoff dancers are as follows: May 5 in Boston, May 25 in Vancouver, June 12 in Newark, N. J., June 20 in Seattle, June 25 in Everett, Wash.

Pupils of BERNIE SAGER will appear May 16 in recital at Great Neck High School, L. I. Mr. Sager also reports the opening early last month of his fourth branch studio, in Hempstead, L. I.

Pupils of the Elmont, L. I., and Brooklyn studios conducted by MYRTLE and ISABELLE RUSSELL appeared in a performance March 28 sponsored by the Elmont American Legion Post as a benefit for the Kings Park Hospital for Veterans of Foreign War.s

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VERONINE VESTOFF is the first New York teacher to be announced as a member of the Chicago Association of Dancing Masters normal school and convention faculty this summer.

EDDIE MACK, of the FRED LE QUORNE faculty, is preparing a summer show for the CHARLES VIGILANT studio, Middletown, N. Y., in which he will himself do a tap number.

The LA ROSE School, Bronx, will hold its spring recital at Ebelyn Casino May 29.

VIOLA KRUSE Studios, Bronx, will hold a spring recital at the Bronx Winter Garden May 22.

Frances Chalif staged the dances for the C. C. N. Y. Varsity show April 9-10-11.

Chicago

ERIKA THIMEY has been engaged by the Chicago Park District as producer and director of the dance spectacle to be given middle of July at Buckingham Fountain. Cast of five hundred will back up the solo work of Miss Thimey, VIVIEN WATKINS and JANE BURT.

Miss Thimey and a student group gave a lecture-demonstration March 15 at the North Shore Conservatory; and on March 29 danced as part of the church service in the First Unitarian Church.

A ballet exhibit will be held May 3rd, under the auspices of the Pink Slipper Club, organized by EDNA LUCILE BAUM in 1935. The Club meets monthly in Miss Baum's studio, throughout the season. The exhibit will consist of books, letters, pictures and costumes of famous artists of the ballet. Loans of any articles pertaining to the history and development of the ballet will be appreciated for this exhibit. All are invited to attend.

The Pink Slipper Club has grown tremendously during the past year, due to its round table discussions of the ballet and related arts. It is composed of junior and senior dancers, both of whom contribute papers on dance history. The Club has visited the Chicago Art Institute, the Chicago Lighting Institute, and among those who have given lectures at its meetings are GEORGIA JESSEPH, director of the Children's Theatre of the Drama League, who spoke on the ancient Greek dance; HAZEL WALLACK FIELD spoke on old dance styles and new; VERA MIROVA on her travels in the Orient; ELSIE WHITCOMB, the effect of life and time on music throughout history; HOWARD ROONEY, play director for the Chicago Park Districts, gave a talk on makeup; OLIVE HANIGAN, Drama Director, lectured on historical costumes; THEODORE SAUNDERS, Chicago artist, spoke on dancing as subject matter in painting; and JAMES W. HESS, history of tap dancing.

For his summer normal course, BRUCE R. BRUCE announces that he has added to his faculty: BILLY MEYER, tap, and ERNEST GEIBEL, adagio. The curriculum will offer: musical comedy, tap, ballet, acrobatic, contortion, adagio.

The new five-person flash act recently staged by Bruce has been working steadily for more than the past month, the first of a group of acts originating in the Bruce studio.

GLADYS BENEDICT presented her pupils in an annual Review called *Just One Day,* at the Goodman Theatre March 22. There were six parts to a fast-moving program of dance acts, all composing the various activities that took place during one day.

Act one opened with *At Dawning,* a lovely plastique number done by LOIS HALVORSON, BETTY JUNE MARSTON, FLORENCE WALSH, BEVERLY JEAN MILLER and SHIRLEY SWIDECK, all of whom showed exceptional talent and grace. Act Two, *The Morning at the Office,* conceived from JACK MANNING'S *Dictation,* was a tremendous success. ROY JOHNSON, who took the part of "the boss", performed his

Left—An interpretive group dancing outdoors under the direction of MME. STANLEY SMITH, *Hamilton, Bermuda. Right—Dance of the Silver Hoops as performed by high school and business girls trained by* CLEO P. SMITH, *Fond du Lac, Wis., for a recent recital:* DORIS ZYNDA, META STECKER, DOROTHY TRUMMER, MARY JEAN SCHROEDER, MARY JAGDFELDT, HELEN KRAMP, LOULA COSTAS, RUTH HALL

numbers with fine skill. *Moonlight Interlude* was another beautifully conceived part, including *Valse Classic,* by LOIS JEANNE HALVORSEN, who performs with real charm and ability. BEVERLY JEAN MILLER did an eccentric number *The Bat,* in this part, requiring all her ability and interpretive skill. She has developed into practically a finished dancer, though she is still in her early teens.

There were several teams in the review, ranging from the boy and girl team, ROY JOHNSON and SHIRLEY SWIDECK, to such finished teams as JOHN HUGHES and BETHEA BRUNNER and the brother and sister team, MARILYN and FELIX DE FLORES.

Miss Benedect's "baby stars" also were part of the decided hits of the program.

The BRUCE studio also reports:

That MERRIE VEE JOHNSTON, now in the Edgewater Beach Hotel floor show, came from Wheeling, W. Va., especially for Bruce training; that INA SCOTT, recently in a Bruce act, is now at the Palmer House; that the studio is supplying all dance acts for the Monday night programs at the Medinah Athletic Club; that JOYCE O'ROURKE, seven-year-old acrobatic marvel of the studio, won first prize in the Knights of Columbus dance contest.

GLADYS HIGHT has opened a little theatre of the dance on Michigan Avenue, adjoining her own spacious studios.

BERENICE HOLMES taught in Detroit at the State Teachers' Association, Sunday, March 22.

Pennsylvania

ANNA H. KEENAN and WALTER F. KEENAN have opened new studios in Philadelphia, occupying their own building. The Keenans report "a wonderful season, the best since 1929, not only at our studio here, but also at Temple University where we have been teaching for five years. Atlantic City studio was very good and our classes at the 20th Century Club at Lansdowne had the largest ballroom enrollment in four years."

Washington, D. C.

FRANCES M. THOMAS (nee COLE of Columbus, Ga.), now in charge of the ballet department for LEROY THAYER, reports that the schools' spring recital will be held in the Wardman Park Theatre.

Massachusetts

HELEN M. WHITTEN, Waltham, having successfully produced her mid-year recital February 22, announces that her annual spring recital will be held May 28.

MARJORIE HUGHES appeared in a modern dance event early last month at Mount Holyoke College, South Hadley.

Connecticut

March 15 the Dancing Teachers' Club of Connecticut had a program of member-teachers ready, but the flood hampered the meeting, the Hotel Bond being damaged by the water. The program included: MME. ANNETTE in novelty acrobatic; MARY McCRANN, tap; LENA WHITE, novelty; HELYN FLANAGAN, tapology; YOLAN SZABO, ballroom.

The Club is debating the relative merits of a one, two, or three-day meeting in September.

Maine

ELISE ALLEN CORNER, Rockland, reports that two of her pupils, ELAINE and LORRAINE HALL, have been offered a professional engagement; that three of her pupils, nine-year-old BARBARA NEWBERT, and DOROTHY and PAULINE HAVENER, all amateur contest winners, appeared recently at the Strand Theatre, Portland.

Pupils of BERNIE SAGER, *who maintains three Long Island studios*

Alabama

Dances in the presentation April 30 and May 1 of *Carmen* by the American Civic Opera Company, Birmingham, are being staged by the MILES and LEVINGE Schools of Dancing.

West Virginia

MARJORIE L. GOODRICH, Kingwood, writes:

"Your AMERICAN DANCER has been an inspiration to both my pupils and myself, and every month its pages are read with much interest and pleasure."

Louisiana

From PETER VILLERE, director of the DeVillroi Dance Studios, New Orleans, comes the report that:

MERDIA WILLIAMS won a feature prize in an amateur contest in Pass Christian, Miss.;

The school held its regular monthly class demonstration March 6;

GLORIA MONNINGER, pupil of De Villroi-graduates JUNE and CHERRY PREISSER in the current *Follies,* is again at work after a rest;

HAZEL VERGEZ, principal school assistant, is receiving compliments for her work in staging many dance sequences in tableaux given at recent Mardi Gras balls.

The school will hold its spring recital May 29.

STELLA MERCADAL will give her pupils' annual display May 2.

Texas

Correction: DON SHERMAN last month was reported as assisting J. B. NEUMAN, Dallas, in ballroom. Mr. Neuman writes that this was not the case, and that Mr. Sherman is no longer in his employ.

SAM BERNARD returned full time to his Dallas studio April 1 after closing his branch in Topeka, Kan.

Congratulations to J. C. NORBY, engineer, on his marriage to BERTHA LACEY, Corpus Christi, who has sold her school, but will teach this summer in camp.

Washington

CORNISH School, Seattle, will conduct its twenty-second annual summer session this summer.

Three guest teachers will augment the regular staff: ELLEN VAN VOLKENBURG for

(*Continued on page* 35)

From the Professional School of the Dance, New York City, conducted by DON *and* ROSALIE GRANT, *come the Sophisticates, from ten to eleven years old*: BETSY BATTLE, LOIS SHANLEE, ELEANOR BELL, DOLORES CARROLL, GRACE LA PORTE, MARILYN SPENGLER, GLORIA IMBARRATO, EMMY GELLER, THERESA KIVLON

BULLETIN

Dancing Masters of America, Inc., and Affiliated Clubs

by WALTER U. SOBY

1936 Convention

Since the last Bulletin, two teachers have been added to the summer program: William Powers, in musical comedy and precision numbers, for Convention week; Ray J. Leslie, in tap, for the normal school. Powers appeared last in 1934, Leslie in 1935.

Also, Roderick C. Grant, New York City, has been appointed Convention Master of Ceremonies.

Affiliated Club News

Secretaries of all affiliated clubs have been notified of Mme. President Mrs. Beach's request that each club present one or two numbers for the entertainment program at the President's Ball, Sunday evening, August 2.

The *Bulletin* recently erred in the list of new officers of the California Association Teachers of Dancing, Club No. 13. William L. Sweet should have appeared as sergeant-at-arms; Ruth Adams, Paul Brown and Vera Larska as trustees.

Associated Dancing Teachers of Southern California, Club No. 1, held a meeting March 8 in the Kitty Mack studio, Long Beach, Cal.

The April meeting was held in San Diego.

Secretary Nadine Adams reports that the Association voted to give the D. M. of A. permission to use in its dance routine service any routines taught at Association meetings.

Florida Society of Teachers of Dancing held its quarterly meeting March 7 at the McCord Studio, Tampa. Miss Kent McCord was named Delegate Director; Grace Thomas, alternate.

Secretary Lillian Joyce Wasson, Dancing Masters of Michigan, Club No. 4, combined its February meeting with the March, which was a one-day normal March 22 in Detroit.

Northeastern New York State Council of Dancing Masters, Club No. 5, at its March 29 meeting in Schenectady, presented a teaching program: Margaret Vinick, Amy Congdon, Oscar Hallenbeck.

Dancing Teachers' Club of Boston proudly announces 100% of its members in good standing, with five honorary members.

Newly elected officers are: Anna M. Greene, President; Harriet James, First Vice-President; Doris Tower, Second Vice-President; Hazel Boone, Secretary; Benjamin F. Gale, Treasurer; William T. Murphy, Delegate Director.

Committee for the Club's annual September Convention includes: Harriet James, Chairman; William T. Murphy, Ruth Byrne, Russell Curry, Kathryn Pope, Myron Ryder, Doris Tower.

March 21 the Louisiana Association of Dancing Masters, Club No. 6, held one of its regular parties, at the Roberta Gross Studio.

March 29 the Association held its regular meeting, electing a Delegate Director.

Secretary Anais Mitchell called the attention of members to the New Orleans tax department ruling that the city amusement and soft drink tax, levied on all entertainments, is due within ten days following the entertainment. The tax is five per cent of each admission over fifteen cents.

CALL BOARD

(*Continued from page* 19)

MAJA LEX, in a short tunic, was quite stunning. She has beautiful legs but her costumes were fierce and very German. Those in the group were beautiful—youngsters of sixteen or eighteen—well-trained, but all the dancing was most uninteresting. It was healthy gymnastics.

DORIS NILES and SERGE LESLIE are at Grosvenor House, London, and report that the city is very gay and apparently prosperous. Their engagement will probably extend into the summer, following which they may do a London show.

TASHAMIRA may join me at St. Paul this summer and do "galas," as she may tour the Coast.

Letter

From JEANNE BOSSEUET, Los Angeles, Calif.:

I wish to express my thanks for your courteous note of explanation in the January AMERICAN DANCER, regarding the method of costuming used by adagio dancers DECONTI and ROMAINE in their *Nudity in Gold* number concerning which I recently inquired. May I hope that you will soon find it possible to publish a photograph of the dancers in this number?

The use of gold paint solely as a complete costume is indeed as daring as it is striking in view of the attendant hazards which you point out. Deconti and Romaine remained on stage in their costumes of paint for perhaps twenty minutes. This of course not including the time additionally consumed in applying and removing the costume which must be no minor problem inasmuch as their nude bodies are covered literally from head to toe with gold paint during this number.

With further respect to the use of paint as a costume, I happened to have noted that the unit show, *Continental Revue,* which is being presented throughout the East by A. B. MARCUS, features an unusual number, *Maid of Silver,* by a dancer listed only at HOT-CHA-SAN, whose real name I do not know, performing a novel routine costumed entirely in silver paint.

Recently presented at the Cocoanut Grove in Boston and at present engaged in Miami Beach, MELBA BRIAN also features a spectacular routine. Performing against a background of mirrors under a blue light Miss Brian dances nude costumed only in shining silver paint.

May I request that you also include in an early number of THE AMERICAN DANCER a photograph of one or both of these dancers if you are able to do so. I have become quite interested in this novel type of costume.

Arrested

Members Lulu May Dake, Ogdensburg, N. Y., and Dorothy Smith, Smith's Falls, Ont., both report that the Jack Kennedy, alias George W. Simpson, who has been presenting himself to dance teachers in various towns as a teacher, in several cases forging checks and otherwise misrepresenting himself, has been arrested, both in Brookville and in Ogdensburg. He possesses a criminal record.

Both members thank member Audrey Denniston, Ithaca, N. Y., whose warning appeared here, for putting them on their guard.

Personals

Mme. President Mrs. Montie Beach celebrated her birthday March 1.

Member Madora Rumsey Hamm is convalescing from an appendix operation.

D. T. B. A. BULLETIN

by Robina Swanson, Sec.-Treas.

The first step toward definite action in protesting governmental competition in the dancing field was taken Sunday, March 29, at the Association's regular monthly meeting in the Hotel Park Central. That this competition, in the form of free dancing lessons given under the auspices of the Works Progress Administration, was becoming a serious threat was pointed out by Paul R. Milton, Editor of THE AMERICAN DANCER, who addressed the members at the request of President Parson.

A committee, consisting of President Parson, Donald Grant and Attorney V. L. Chalif, was appointed to collaborate with representatives of other organizations in formulating a plan whereby destitute dancing teachers can be cared for without jeopardizing the businesses of established schools and at the same time to provide free instruction for those actually unable to afford even a small fee. (Editor's Note: See comment elsewhere in this issue.)

Considering the flood situation in New England and Pennsylvania, where many of our members are located, the attendance was extremely good at this meeting, with approximately one hundred in attendance to partake of working material presented by Danny Dailey, an up-and-coming young tap artist who handled his class with the precision of an oldster; Marion Howell, who lectured as well as taught some of the finer points in handling baby groups, she was assisted by two of her five-year-olds, one of which took her teacher's place at times in explaining the work; and Joan and Don LeBlanc, who completed the ballroom routines commenced at the last meeting.

The English Folk Dances presented by May Gadd and a group of twelve members of the English Folk Dance Society rounded out one of the most interesting material sessions ever held by the Association. This is the first time work of this nature has been included in our monthly meetings; and members were unanimous in declaring for more of it in the near future.

The next meeting will be held at the Park Central Hotel on Sunday, May 3, with the following faculty: John Lonergan, of the Sara Mildred Strauss School, assisted by a group, in tap and musical comedy; Karl W. Peters in adagio; Thomas E. Parson in beginners' and ballroom fundamentals.

C. A. D. M. BULLETIN

by William J. Ashton, Sec'y

The Pre-Convention Prospectus of the Chicago Association of Dancing Masters announces the following faculty for the 1936 Convention:

Ballet: Veronine Vestoff, Berenice Holmes, Lydia Arlova and Lucien Prideaux, Ermie Schultz, and Mme. Ludwig.

Tap: Jack Manning, Leo Kehl, J. Allan MacKenzie and Bobby Rivers.

Musical Comedy: Arthur L. Kretlow, Virginia O'Brien, Elizabeth and Frances Henderson and Dorothy Donelson.

Children's work: Edna Lucile Baum and Dorothy Bonner.

Spanish: Angel Cansino.

Character: Alexander Kotchetovsky.

Modern: Diana Huebert and Elna Mygdal.

Adagio: Grace Bowman Jenkins.

Acrobatics: Elliott Vincent.

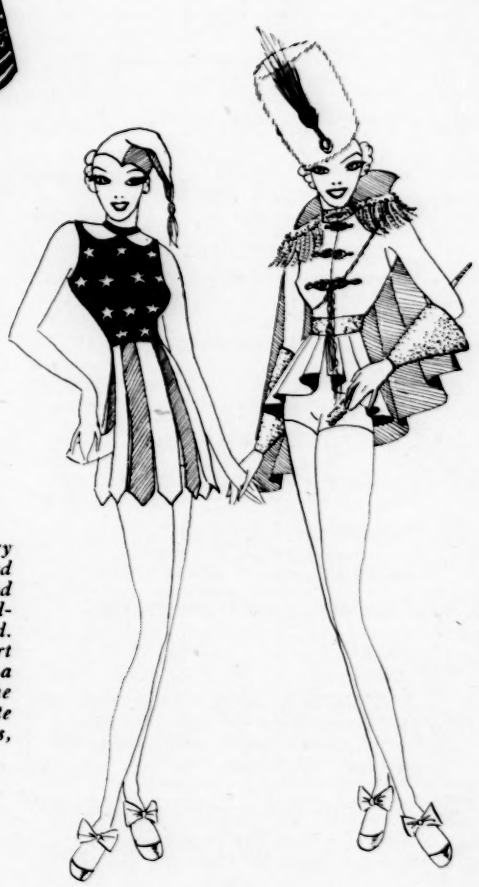
The April meeting of the C.A.D.M. was held at the Sherman Hotel at which the following taught on the normal school program: ballroom number by R. Holmes Walsh; *Baby Sister Blues* and *Crazy Rhythm* by Marjorie Burgauer; two very good numbers by Alice Broderick; and adagio by Grace Bowman Jenkins.

NOVELTY COSTUMES

by

ADDA-RUTH MARLOWE

Pepita is all set to dash forth to the strains of "La Cucarracha" in a costume the charm of which lies in the contrast of yellow organdie and the bands of red, black and white Mexican embroidery. The bolero may be worn over an organdie blouse, and the whole is topped by a huge sombrero



This patriotic pair are all set for a military tap dance. Miss Liberty wears a paneled skirt of red and white satin, each panel lined with the contrasting color, and her shield-shaped bodice is appropriately star-spangled. Her partner wears white satin, the brief skirt lined in blue, and off one shoulder swings a jaunty cape of blue satin, lined in red. She sports a white fur shako, with a red, white and blue accent, and a sequin belt, gauntlets, stick and epaulettes

This advocate of the classic ballet is wearing a lovely costume of tulle in tones of blue, with a pale blue satin bodice. Clusters of pale pink and silver roses enhance its delicate charm

DANCE TEAMS

TOMES a new tendency among dance teams, according to FRED LE QUORNE, namely: comedy. This isn't to say that a few teams, such as the HARTMANS and PIERCE and HARRIS, didn't hitherto make more or less of a specialty of comedy. And it isn't to say that lots of teams didn't find it wise to add to their repertoires something in the shape of humorous numbers, such as the hitch-hiking dance done by TOWNE and KNOTT. But now there is a real response by the public to outright comedy pantomime numbers, reacting perhaps against the overdoses of filmy waltzes and sexy tangos which followed in the wake of VELOZ and YOLANDA'S rise.

LE QUORNE points to the teams who recently have added outright comedy numbers to their repertoires: MOORE and REVEL, GILLETTE and SHIRLEY, the HARTMANS, PIERSE and HARRIS, JACK and BETTY WILLING. For some of these LE QUORNE has staged numbers, recently working out a number for GILLETTE and SHIRLEY with the comedy based on satirizing a burlesque stripper who has turned exhibition dancer.

This tendency follows fairly quickly on the movement, noted when it was going full force in this department a few months ago toward dances with admixtures of tap steps, ballet movements, modern patterns with the idea of breaking away from the monotony of smooth waltz, sneaky tango and breakneck whirlwind. The problem with comedy will perhaps be to find the right level for the really smart places, which will react to a different kind of comedy than most jobs. Not all teams will be able to do comedy, either, so the danger of overdoing it is largely eliminated. There are a lot of teams that can't do comedy, lacking the necessary sense of comedy. Those that do do it must have ability to pantomime, use facial expression and act.

MARLYNN *and* MICHAEL *are a new Chicago team who are at present preparing new routines with* FRED LE QUORNE

BILLY REED and MELEE, last at the Hollywood Trocadero, will open at the Biltmore, N. Y., April 27, booked by DOROTHY GRANVILLE.

From the LE QUORNE team board come these reports:

JOE and BETTY LEE staying at the Biltmore, N. Y. . . . CARLOS and MARCHAN are playing a return at Dempsey's Restaurant, N. Y. . . . ENTERS and BORGIA at the Versailles. . . . GILLETTE and SHIRLEY are in Pittsburgh. . . . RUTH and BILLY AMBROSE opened Easter night with GUS EDWARDS' revue at the Broadway Theatre, N. Y. . . . RODRIGO and FRANCINE opened middle of April for a return at the Brown Hotel, Louisville, for Derby week. . . . DON and PATRICIA are at the Ten Eyck, Albany. . . . MICHAEL and DEANE are at the Club Embassy, Montreal. . . . BYRNES and SWANSON, who are changing their work from character to somewhat straighter exhibition, are at the Top Hat, N. J. . . . FERRIS and GOODELLE were booked into the Cocoanut Grove, Park Central Hotel, N. Y., by LE QUORNE. GOODELLE was a modern dancer.

ROSITA and FONTANA are at the Roney-Plaza, Miami. . . . ANTONIO and RENEE DE MARCO, who have had no layoff since last August, are back at the Persian Room, Plaza, from the Blackstone, Chicago, replacing LYDIA and JORESCO. . . . The HARTMANS remain at the St. Regis.

HENRY W. HERRMAN office reports:

ROSELEAN and SEVILLE are back in New York from the Chase Hotel, St. Louis, after four months at the Morrison Hotel, Chicago. . . . BERNHARDT and GRAHAM from the Montmartre, N. Y., to the Buffalo Statler; opened April 10. . . . DARIO and DIANE into a Paramount short with HENRY KING and orchestra. . . . ZANETTE and COLES from Miami to the British-Colonia Hotel, Nassau, following TARRANT and DACITA.

Chicago: MANYA and DRIGO are at the Palmer House. . . . CARLOS and SHALITA at the Morrison. . . . RAMON and RENITA

(*Continued on page* 42)

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Alphabetically Listed

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Smart character and ballroom
Excl. Pers. Mgr.: Fred Le Quorne CI 7-7933

CALDOS & BALINE
% Fred Le Quorne CIrcle 7-7933

DONOLA and DUANO
Just closed Bouche's Villa Venice
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NILES GARRON and EDYTHE BENNETT
% Fred Le Quorne CIrcle 7-7933

JANS & LYNTON
Playing De Luxe Picture Houses, Chicago
% Carter-Waddell Studio of the Dance
54 West 74th Street, New York

HELEN KNOTT and CHESTER TOWNE
Copa Cabana, Rio de Janeiro
Excl. Pers. Mgr., Henry W. Herrman, VO 5-2990

JOE and BETTY LEE
Hotel Biltmore, New York
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Ballroom Dancers Supreme
% Fred Le Quorne, 1658 B'way. CIrcle 7-7933

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% Fred Le Quorne CIrcle 7-7933

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% Henry W. Herrman VOlunteer 5-2990

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ELEANOR & SEYMOUR ROYCE
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% Dorothy Granville, 30 Rockefeller Plaza, N. Y.

WALLACE & ELVADEE
Dance Impressionists
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YVONNE and LA MAR
In Smart Ballroom Dances
% Fred Le Quorne CI 7-7933

BOOKS REVIEWED

The Dance in Art, by Lucy Lampkin. 211 *pp.*, 51 *illustrations. J. Fischer and Bro., N. Y.* $5.00.

The purpose of Miss Lampkin's beautifully published volume is to reveal in detail the manner in which the arts of painting, sculpture, music and poetry have always turned to the dance for inspiration, and vice versa. Despite the grandiose proportions of a task like this, calling for the keenest of taste and the widest of knowledge, Miss Lampkin has a more than creditable performance to her credit.

From the ranks of the poets she has chosen a selection of poems about the dance, presenting work by Sara Teasdale, Rabindranath Tagore, Ruth St. Denis, Edna St. Vincent Millay, Mary Carolyn Davies, John Cowper Powys, to mention a few of the best known names. From the great painters, she presents beautiful reproductions of the work of Whistler, Sargent, Lancret, Abbey, Rubens, Degas, Renoir and Kinney. Lovers of sculpture find excellent photographic views of some of their favorite dance figures: by Hoffman, Frishmuth, Manship, Tait McKenzie, and others.

From her own pen, Miss Lampkin has contributed a series of twelve dances correlated with painting, sculpture, poetry and music, which reveal her sense of discrimination and the earnestness with which she has approached her problem. The dances themselves she worked out in actual use with her own pupils in her school in Athens, Georgia, and other teachers will doubtless find them of value, having both dance description, illustrations and music.

Those interested in the dance both as an art force and as an instrument of sense education, will find Miss Lampkin's volume inspirational, in addition to its usefulness to dancers and teachers as a source of suggestion and artistic guidance.

Miss Lampkin is to be complimented, likewise, on the fine example of bookmaking her publishers have seen fit to give her.

—P. R. M.

Dance, by Lincoln Kirstein. Simon and Schuster, N. Y. $5.00.

As a text and reference book on the development of theatrical dancing, Lincoln Kirstein's *Dance* will serve admirably for students and ambitious amateurs. However, the title is somewhat misleading. The work does not cover the development of the dance in all its forms. This is explained in a foreword, but the lay reader has already been fooled.

The professional reader will find an adequate outline of the main lines of progress of stage dancing, and especially ballet, up to the present time set down with painstaking detail. The book seems a little too pedantic to become popular. And Mr. Kirstein's style is no aid to pleasant perusal, being very involved, heavy, and quite schoolmasterish.

But he has written down a lot of the things that students of the dance ought to know about the origins of the dance and its part in early religious rite and ceremony. Odd and interesting bits of information pop out with pleasing frequency throughout the first part of the book.

Mr. Kirstein has told a fascinating story of the dance in the religious life of early Egypt, its place in Greek drama, the Roman theatre, the Roman Christian church, feudal pageantry and chivalry. The color and interest of the information carries the reader. The descriptions of the Dance of Death and the English court masques are alone worth the price of the book.

Mr. Kirstein is most pedagogic and least pleasant to read when he depicts the beginning of the ballet with the Renaissance and its spread through Europe via the French court ballet. The Nineteenth Century was the "golden age" of the dance, in its development, according to Mr. Kirstein, and the French were the leaders in that progress. The Russian ballet was and is, to a great degree, influenced by French dance ideology. Although the reader feels that Mr. Kirstein knows so much about the development of the dance that he does not know where to begin or what to emphasize in relaying his information, the facts are there somewhere in the chapters with many source documents quoted. There is also a splendid bibilography and a helpful index.

The book ranges from the beginning of the dance to a discussion of the ballet today, here and abroad. There are 123 illustrations with explanatory notes that are helpful for students. The volume, as a text book, is valuable. It is very heavy for the lay reader.

Tonight the Ballet, by Adrian Stokes. E. P. Dutton & Co., N. Y.

"I try to communicate in this book my passion for watching ballet. I attempt to induce all those who love the theatre and who have not seen the ballet to go at once"—thus begins Mr. Stokes' preface to his book *Tonight the Ballet.* And then, admitting that his "experience of ballet is limited" he proceeds to prove that ballet is beautiful. It was Haskell, I think, who said that ballet suffers most from being called beautiful. Mr. Stokes truly loves ballet, but he has so many sweet things to say about it that the reader finally gets a taste of saccharine.

To those who will manage to overlook this esthetic sugarcoating, Mr. Stokes' book will prove to be a rather interesting if fragmentary discussion on appreciation of ballet.

A. CHUJOY.

The Dancer's Quest, Essays on the Aesthetic of the Contemporary Dance, by Elizabeth Selden, University of California Press, $6. *Illustrated.*

Miss Selden has written a large and comprehensive volume on the history and content of the modern dance. It begins with "The Changing Ideals of the Dance" and ends with "In Quest of Perfection." In between, the author discusses such essentials as the basic law of materials, subject matter of the modern dance, the modern idiom of the dance, dynamism and space distribution, as well as the work of Mary Wigman, Doris Humphrey, Benjamin Zemach, Margaret Gage, Martha Graham and Maja Lex.

The book, like so many of our contemporary dancers, is characterized by an acute urge for questing and by an evangelical zeal for pouring out words which, when read aloud, or passed in review impersonally before the eyes, sound and appear sonorous and laden with deep meaning, but which when more closely examined reveal a prolix statement of somewhat vague definitions.

Nevertheless Miss Selden's book should be read by dancers who wish to know every point relating to their art. They will find in it much factual information as well.

The Tragedy of Nijinsky, by Anatole Bourman and D. Lyman. 291 pp., 10 illustrations. Whittlesey House, N. Y. $3.00.

Anatole Bourman, aforetime member of the Russian Imperial Ballet company, and subsequently of the Diaghileff group before settling in this country as one of the Russian expatriate ballet teachers, is well fitted to write of Nijinsky, first his schoolmate and later his friend. From this book we learn for the first time of Nijinsky's boyhood days, of his family life, of his gradual development both as a human being and as an artist. Mr. Bourman tells his story with unquestioned sincerity and feeling, and is animated throughout by a desire to do justice to the tragic memory of a man he considers the victim of an exceptionally malignant destiny.

Because of the way in which their lives crossed each other, it has developed that Mr. Bourman's recounting of the years in the ballet school are much more complete, new and interesting than the later years when the two friends were largely separated. No one else has hitherto been able to throw light on the youth of Nijinsky, though several have given fuller views of life in the Diaghileff company. This book is, therefore, a valuable addition to Nijinskiana. It will be regarded, however, more as a personal study than as a definitive biography, which yet remains to be written, and will demand the study of a dispassionate scholar rather than the personalized care which Mr. Bourman and his collaborator have lavished on their task.

The author is at pains to pay tribute especially to Kshessinskaya, great ballerina and powerful court figure; and to Fokine, to whose memoirs he looks forward, though Mr. Fokine has not yet indicated that he has bent himself to that task. Diaghileff appears, but in the entire book there is only one short paragraph which gives any hint of the mysterious relationship between Nijinsky, the Silver Beaver and Nijinsky's wife. When Nijinsky did finally collapse into insanity, Bourman allowed himself to accuse Diaghlieff of helping to bring that about by petty plots to humiliate Nijinsky. The author volunteers no explanation of the relationship between Nijinsky and Diaghlieff, a problem which will continue to interest ballet followers until it is finally clarified.

In style Mr. Bourman's book is lively and interesting, though it suffers from a naive enthusiasm which is the fault of most books by or about Russian ballet dancers. There is a tendency to call everybody great, to magnify unimportant incidents out of all proportion, to throw about all the old imperial ballet life a glamor which now and then runs thin. But this defect will not mar the reader's enjoyment of the book, nor lessen its special importance as a veracious document of dance history.

Russian Somersault, by Igor Schwerzoff, 414 *pp., illustrations. Harper and Bros., N. Y. $3.50.*

Published in England under the title of *Borzoi,* this is the story of a young dancer's adventures in the Soviet Ballet, his self-appointed exile from his beloved Russia and his wishful hope that he might some day return.

Born of bourgeois parents, Igor Schwerzoff was thirteen when the Revolution broke out. His father ruined, his mother dead of starvation and his brother imprisoned, Igor began his preparations for the dance at the Marinsky Theatre School rather late for a professional. Due to his undying passion for the theatre, he remained in Russia for ten years after the stabilization of the Soviet regime. In 1930, for personal rather than political reasons, he fled to Manchuria and after weeks of strenuous hardships, made his way to Harbin, where he arrived broke and in his worn ballet shoes. Today he is head of a ballet school in Amsterdam.

Filled with vividly realistic descriptions of the great Russian upheaval and of the ten years that followed, it is the vigorous character of the author which remains foremost in our minds. Although Schwerzoff was associated with the State Theatres for a number of years, one cannot help but feel that he never quite belonged. In spite of his exuberant personality, it is obvious that that pursuit, toward the mastery of a technical as well as a dramatic expression which every exceptional dancer must pursue, was begun comparatively late for a Russian.

Replete with incident, *Russian Somersault*

(*Continued on page* 42)

ESPANITA

A Spanish Gypsy Group Dance for Seven Couples

by DOROTHY S. LYNDALL

Music: *Espanita Waltzes,* by George Rosey.
Dance begins at beginning of Waltz I. No dancing during introduction of music, which need not be played.

I

Three couples dance on either side and one couple in center. One couple enters from each side at same time, making four people entering at same time. Use waltz step for entrance:
Waltz step: step on L ft. (1), R ft. (2), close L ft. to R (3). Any waltz step will be all right for entrance.
1st 2 couples enter with 8 waltz steps. 8 M.
2nd 2 couples enter with 8 waltz steps. 8 M.
3rd 2 couples enter with 8 waltz steps. 8 M.
Center couple enters with 8 waltz steps. 8 M.
32 M.

Couples do rhythmic waltz step in place as other couples enter.

II

Second theme of Waltz I. All facing toward audience at beginning of step:
Partners stamp on inside feet, facing directly toward each other (1), hold pose (2-3). Raise inside arms high overhead. 1 M.
3 stamps facing outwd, outside ft. (1), inside ft. (2) outside ft. (3). 1 M.
Repeat above 2 M. 2 M.
4 waltz steps, girl dancing around boy who waltzes in place. 4 M.
Repeat all of above. 8 M.
16 M.

III

Repetition of Theme 1, Waltz I. Same waltz step as in Section I is used, only the six couples on sides dance in circle around center couple. Center couple dances in place. Music repeats for 32 M., so with piano waltz step could be done for 16 M. in one direction and next 16 M. in other direction. (Columbia record of this music has only 16 M. on the repetition of Theme I.) 16 or 32 M.
Center couple ends toward back at finish of this step, and other six couples work back to original places at sides during last 2 M. of theme.

IV

This is done to Theme 1 of Waltz No. 2. All face to L of stage, boy standing directly in back of girl. Boy may hold both girl's hands or may place R hand at her waist and hold her L hand.
(a) Stamp on L ft. (1), touch R ft. fwd. crossed over L (3), (ct. 2 is taken up in passing R ft. over). Stamp on L ft. (1), pass R ft. back (2), touch R ft. in back (3). 2 M.
Repeat above 3 times. 6 M.
8 M.
(b) Girl steps to L on L ft., crosses R over L and turns. Boy does same to R. (This turn described as tour de basque). 1 M.
Girl waltzes to L facing toward audience, boy waltzes to R. 1 M.
Girl whirls under boy's arm. 2 M.
Pause facing front. 1 M.
2 stamps (1-2), pause (3). 1 M.
Repeat first 2 M. of (b). 2 M.
8 M.
Repeat (a) and (b) back to original places. 16 M.
32 M.
If desired, and stage space is limited, above step may be done with couples on side of stage facing L and those on L side facing R and have the two lines cross. Center couple does this step at back of stage and without much progression toward side.
Girl bends as far back as possible during (a).

V

Second theme of Waltz II.
(a) Boy faces back of stage, girl faces front. Each do one waltz step away from the other. 1 M.
2 stamps, facing in toward each other. 1 M.
Repeat above 2 M. only girl faces back and boy fwd. 2 M.
4 M.
(b) Girls on both sides run across to boy on opposite side of stage. 4 M.
Repeat (a) and (b). 8 M.
16 M.
During this, center couple does same step in place and girl whirls under boy's arm when other girls run across changing sides.

VI

First theme of Waltz III.
4 vamp in music, during which center couple runs fwd. and whirls back to place.
Center couple alone: boy stands in back of girl. Other couples stand in place and watch.
(a) Slide fwd. on R ft. (1), close L ft. to R (2-3), step fwd. again on R ft. (1), swing L to front with high circle of L leg and slight hop on R ft. (2-3). 2 M.
Repeat above starting with L ft. 2 M.
Repeat above 4 M. 4 M.
8 M.
With sufficient practice this step can be done by both boy and girl and can be done very smoothly. If practice time is limited, suggest that boy have cape on his costume and circle cape in back of girl each time she does leg circle fwd.
(b) Boy and girl turn away from each other as described in IV (b). 2 M.
Turn in toward each other. 2 M.
Girl takes 3-step turn toward boy and bends bkwd. over his R arm. 4 M.
8 M.
Repeat (a) and (b), starting (a) bkwd. and doing all toward back facing audience. 16 M.
32 M.

VII

This step is rather difficult to describe in writing but is quite simple to do. The easiest explanation is that the melody (in the bass) is stamped note for note and count for count. Do not play too fast.
Second theme of Waltz III.
(a) Stamp R ft. on preliminary count &. Stamp L ft. (1), hop on L ft., sliding L ft. a little bkwd. (2), stamp R, L, R, (& 3 &). 1 M.
Stamp L (1), hop and draw back as above (2), stamp R (3). 1 M.
Repeat first M. of (a). 1 M.
Stamp L (1), pause (2-3). 1 M.
(b) Four waltz steps, boy waltzing around girl. 4 M.
Repeat (a) and (b). 8 M.
16 M.

VIII

Last theme of Waltz III (same melody as Theme 1).
Repeat VI, everyone except center couple, who stand and watch. Boy could spread cape for girl to step on or boy could kneel at her feet. 32 M.

IX

Cut music to last 41 M. Same melody as Theme 1, Waltz I.
Repeat I, all dancing, lines facing in and crossing. 8 M.
Lines back to place. 8 M.
Center couple only coming down center. 8 M.
Center couple going back to place. 8 M.
(As center couple goes back all other boys dance around their partners.)
Girls dance around boys. 4 M.
Girls whirl under boys' arms and end bending back over boys' arms for final pose. 5 M.
41 M.
Girls carry tambourines if desired, and if the boys' costumes have capes, many attractive poses can be worked out by the circling of and posing in the capes.
If any difficulty is found with this description, write Miss Lyndall, % THE AMERICAN DANCER.

TOE TAP

by JACK MANNING

Editor's Note: In response to requests for an authoritative explanation of toe-tap dancing, THE AMERICAN DANCER *has obtained the following short article from Jack Manning, tap master. It should be stated here that toe-top is obviously not a fundamental dance form. It is a combination that is certainly frowned upon by those who believe in not mixing up various dance techniques. It has been developed solely as a trick effect for stage use.*

The form of trick stage dancing known as toe-tap has been constructed by executing taps while the dancer is up on the points. This type of work, to have any value whatever, must have a sensational effect, as the audience must get the impression of unusual strength.

For this reason, I would not recommend work in toe-tap to any dancers except those planning to use it on the professional stage, or to very advanced pupils. For proper execution, toe-tap demands exceptionally strong legs, because the knees have to be limber enough to sound out triple taps. Thus it can be seen that toe-tap differs from toe work in that the knees are flexed or bent most of the time.

Combinations in toe-tap can be developed from triple taps, i.e., shuffle and step movements, flaps, steps, hops and any of the simpler movements. From experience, gained by teaching such movement to a number of professional toe-tappers, I find that a great deal of flash must be put into the steps, together with a good deal of syncopation, to make them effective. If such steps are executed too close to the floor, without flashing, the dance may become nothing more than a tap strut, and will not look sufficiently difficult to seem effective. One must remember that unless toe-tap *looks* difficult, it has no reason for existence. Having been developed for use before audiences that are more interested in the *difficulty* of steps, than in any precision or beauty of execution, toe-tap must produce an effect of strength, and, if well executed, should result in terrific applause. A toe-tap number that fails to get a really solid hand needs restaging and reroutining.

Dick and Edith Barstow, a team, are considered by many to be the best toe-tappers. They have worked with me on several occasions, and I found it almost impossible to give them any regular tap steps which they could not execute on their toes. They did wings and pick-ups with the greatest of ease. I attribute their ability to their strength, unusual control developed from a great deal of experience in toe-tap, and their keen sense of timing and rhythm. - Believe-It-or-Not Ripley once pictured Dick Barstow in his cartoons for having walked several miles on his toes without once dropping to the flat.

Remember that toe-tap is definitely a tricky type of dancing for sensational effect. It should never be taught to young children, and can be done effectively only by dancers with extraordinarily strong legs and remarkable control.

TRUTH IN PUBLICITY

by

DOROTHY NORMAN CROPPER

A SUPREME COURT Justice once was asked: "Do people read advertising?" and he replied: "You cannot escape it!"

The printed word has a faculty of impressing itself upon one's mental blank, and unconsciously the average person will in time accept as a fact what is constantly placed before him in print. Large advertisers in the dance field keep dancing well to the fore in the minds of newspaper readers, and thereby, albeit inadvertently, benefit the entire profession. It is only when false claims are used and unethical methods are employed that legitimate teachers raise objections.

Reputable advertising men naturally insist that truth in advertising is the only proper basis on which to proceed. Just what the truth of dancing instruction is varies with the interpretation of the individual. The chief bone of contention is advertising that "guarantees" to teach a certain thing in a certain length of time. Every thinking person knows that, people being what they are, this is utterly impossible. But that word "guarantee" somehow inspires confidence. The results, more often than not, are that the student, becoming dissatisfied, either goes to another teacher or gives up dancing in disgust—but never without having paid a sum of money to discover that "guarantee" means nothing.

ROBERT BELL, *American ballet dancer for the last two seasons with the Monte Carlo Ballet Russe, will spend this summer as a member of the* FANCHON *and* MARCO *summer school, Hollywood*

It's perfectly possible to guarantee to *give* dance *instruction*, but definitely impossible to guarantee to *make* the student dance. The English language can be juggled so nicely, however, that complaints from the student can always be met with a statement that the *instruction* was given "as guaranteed."

How to advertise properly has thus become a problem, and has been solved by many through paid publicity instead of the usual advertising. The number of self-styled publicity men around Broadway is amazing, but to find a really good one is equally so. Most of them have served their time as reporters and have developed the habit of thinking in headlines; according to the type of paper with which they were previously connected, they produce either reputable statements or gross exaggerations.

Of those men in the publicity field who bring a fact home to the public in the legitimate way, I ask pardon. It's the type who make false statements merely because they are well paid for it that cause so much annoyance.

If a concern pays a publicity man to say it's the greatest in the world, and it's *not* the greatest, people who actually know the situation immediately turn against publicity. Similarly, for a teacher of dancing to claim to be "the greatest authority in the world" means absolutely nothing. But if he has proved himself over a period of years, and his colleagues say he is one of the best, then he definitely is.

Barnum's exaggerated statements are still in vogue, though we scarcely realize it. I know a dozen or so dance teams who can show clippings in which they are described as the "greatest dancers ever known," "international stars," or something of the sort. The fact that they have paid a publicity man to say it embarrasses them not at all; they know if it's said often enough the public will finally accept it.

A well-known American team had sixty thousand dollars spent on them by the management in the supper room they opened in a certain hotel. After such publicity it's small wonder that such a team might introduce anything at all as a "new dance" and actually put it over. Their mistake was in presenting a so-called new dance that was merely publicity for their team name. Not understanding the pedagogy of dancing, they thought only in terms of publicity. But they actually have a new angle: were they to introduce a bona fide dance from some other country, the results would be astonishing. With their popularity, perfect performance and a really new dance we would have an ideal combination. I hope this article falls under their eyes!

Any article in the press dealing with dancing benefits the profession, if only by creating controversy and thereby keeping the subject constantly before the public. It's an accepted fact that just as long as a certain thing is discussed, that thing is important.

TEACHERS SURVIVE

(*Continued from page* 12)

thing that they owned. We discontinued our classes for two weeks and are not getting under way once more. There are still many of our students who cannot get to classes due to traffic conditions. As for our recital, we are going on with our plans. Probably it will be the latter part of June. General dancing conditions in Wheeling have not been so good, due to the severe winter which caused much sickness among the students. We are looking forward to a bigger and better season next year. If any of my friends would like pictures of the flood, write me."

Martin's Ferry, O.

BETTY McCULLEN: "Thank heavens I am living out of the flood district of our town, but quite a few of my pupils live there, so my classes have been in somewhat of a standstill for several weeks. One of my studios is twenty-five miles down the river in a small town called Powhattan. The whole town was completely submerged and everyone had to live in the hills in tents. Another studio is up the river about ten miles in Tiltonville, but that town is rather high and did not suffer a great deal. Martin's Ferry at the time was entirely cut off; no one could leave and no one could enter."

The foregoing were reports received by the time this issue went to press. Reports received aftr that date will appear next month.

RECITAL SHOES
TOE SHOES
NOI-Z-LESS PROTEK-TOE
BALLET PUMPS
ACROBATIC SANDALS
TAP SHOES — TAPS
Write for Catalogue
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THEATRICAL FOOTWEAR, Inc.
244 West 42nd Street New York City

BARNEY'S
DANCING FOOTWEAR
MAKE A PERFECT RECITAL
Send for Catalogue
249 West 42nd Street New York City

Vestoff's Celebrated Teachers' Guide
(or Russian Method of Training)
30 illustrated lessons — the original Vestoff method of instruction in:
BALLET CLASSICAL GREEK INTERPRETIVE
ORIENTAL ADAGIO TAP ACROBATIC
Including 6 complete dances— SPECIALLY PRICED AT $2.50 (formerly $5.00)
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The sensational animated picturization of the most difficult steps in the above lessons:
Renversé Fouetté Brisé Cabriole
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is offered for a limited time at the special reduced price of
$1.00 per set of 8 if ordered with the Teachers' Guide
($1.50 per set if ordered alone).
Dancers' Book Publishers
250 West 57th Street New York, N. Y.

CLASSIFIED

OF INTEREST TO WOMEN, Scented deodorant. Marvelous for armpits. Trial bottle 10c. Box O, 526 W. B'way, N. Y. City.

The Kamin Bookshop—Just Issued—Short list of books on the Dance. Sent on request. 1423 6th Ave., N. Y. Circle 6-8393. Open evenings.

The AMERICAN TOE SHOE CO. presents:

A new improved all-satin toe shoe with a suede-protected toe guaranteed to give full satisfaction in wear, quality and workmanship. *Reasonably priced.*

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BINDERS

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DANCER

—Imitation leather — gold-lettered and your name (or studio) imprinted in gold.

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Novelty Costume Fabrics, Trimmings
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ADVERTISING CLEANED UP

Justifiably proud and excited was the March 29 meeting of the Dancing Teachers' Business Association of New York when it gave President Thomas E. Parson a rising vote of thanks for the first victory in his two-year-long labors in exerting the pressure of his organization on metropolitan newspaper advertising departments for cooperation in eliminating various objectionable features from dance school advertising.

THOMAS E. PARSON, *President of the Dancing Teachers' Business Association of New York, has won the first official victory over objectionable advertising*

Hitherto dancing teachers have been uniformly rebuffed by large advertising media when these points have been raised. President Parson, aided by his organization, is the first to bring home the bacon in the shape of new regulations issued by *The New York Times* advertising department to its salesmen and dance school advertisers: direct result of continued D. T. B. A. pressure. March 18 the *Times* sent out these rules:

> As there have been complaints and misunderstandings due to a lack of clarity in some of the statements appearing in the Dance Instruction advertisements, it has seemed best in the interest of our advertisers and readers, to take measures to avoid them.

For that reason, the following regulations have been adopted by The New York Times:

1. Effective beginning Sunday, March 22: The word "guaranteed" in the sense of guaranteed course or courses will not be acceptable.
2. Effective beginning Sunday, April 5: Single private lessons stating price must specify duration of instruction time.
3. Effective beginning Sunday, April 5: Courses of private instruction naming price must state the number of lessons given, and the length of time of each lesson.

The D. T. B. A. may be pleased with its work, which, however, it must continue. Other newspapers and specialized media, like the Classified Telephone Directory (Donnelly's red book), still fail to cooperate. They now have a leader to follow with good grace, but pressure must be continued to get results.

Organizations located elsewhere in the country may take heart from this event, and continue exerting pressure on newspapers for the adoption by their advertising departments of regulations similar to the above. Future provisions should be made to include class as well as private lessons.

The D. T. B. A. of Los Angeles a few seasons ago pretty well cleaned up local advertising conditions, but not entirely by winning the support of the newspapers. It was done there by obtaining the cooperation and pledges of the offending advertisers themselves. Teachers should not stop, however, until promises of support have been given by the papers themselves.

This past season the Florida Society adopted a code of ethics covering points of business and advertising practice, which in time should have a similarly beneficial effect on dance school advertising.

The New York Times deserves praise for its action, while THE AMERICAN DANCER will continue to enforce those rules, as it has in the past.

On April 3 the following letter was received by the D. T. B. A. from the Reuben H. Donnelly Corporation, publishers of the classified telephone directories in greater New York City.

"In connection with clarifying the copy used in the dancing classification in the classified telephone directories of New York City, we have eliminated the quotation of prices covering dancing lessons or courses in the current issues.

"If in the future prices should be mentioned, we will request that the amount of time constituting such quoted lessons or courses be also mentioned.

"We have also decided, starting with the next issues to be printed, to eliminate the use of the word 'guarantee' in connection with lessons or courses of dancing instruction."

DANCE EVENT CALENDAR

As much information is given here as is available each month at the time of going to press, such as exact dates, theatres, etc.

DATE	ARTIST	CITY	THEATRE
Apr. 20	Carola Goya	Lexington. Ky.	
Apr. 21	Carola Goya	Davenport, Ia.	
Apr. 22	Martha Graham	Colorado Springs	
Apr. 22	Carola Goya	Ft. Wayne, Ind.	
Apr. 23	Carola Goya	Freeport, Ill.	
Apr. 25	Carola Goya	Carbondale, Ill.	
Apr. 26	Carola Goya	Detroit	
Apr. 26	Elsa Findlay & Group	New York	Y. M. H. A.
Apr. 26	Aztec-Mayan Interpretations	Los Angeles	Dance
Apr. 26	Martha Graham	Chicago	Goodman
Apr. 27	Carola Goya	Rutland, Vt.	
Apr. 28	Carola Goya	Amherst, Mass.	
May 12	Philadelphia Ballet	Philadelphia	Phila. on Parade

The Shoes You've always wanted

AT PRICES YOU WANT TO PAY!

TOE SHOE
New "Arch Ease" Last. Concave Arch $3.95, Duro-Toe $4.95, Permastitch $5.35. Ribbons Free.

FOR a successful recital get new slippers—for your appearance counts tremendously with your audience! Order early so that you will enjoy perfect fit and comfort as well as long wear! Select from the models illustrated—some do not appear in our standard catalog. Dyeing free on recital orders.

FREE (Offer ends May 30, 1936)
To introduce Duo-Tone HEEL TAPS for those new tap routines—Capezio offers a FREE PAIR OF DUO-TONE HEEL TAPS (75c value) with every purchase of Capezio Tap Slippers with Master Taps.

TYETTE
Student Tie — Patent $2.75, White Kid $3.25, White Satin $4.50, Silver Kid $5.00.
"SUPREME" TAPS FREE.

THEO TIE
White Longwear Cloth, Patent, Black Satin $3.95, White Satin $4.50, Silver Kid $5.00.
"SUPREME" TAPS FREE.

"FEMME" OXFORD
The sensational new Girls' Oxford. Patent leather $4.50, White Kid $5.00. "SUPREME" TAPS FREE.

OXFORD
New! Boys' Student Model, Patent Leather, $3.50, Men's $5.00, Black Calf $5.50.
"SUPREME" TAPS FREE.

Pat. Nos. 1809107; 2011435

MASTER TAP
The tap marvel! 4 sizes complete with Master Nails 75c per pair.

Send for the Free Capezio Catalog showing the complete line of Capezio Dance Footwear Accessories and Dance Togs.

DUO-TONE HEEL TAPS (Pat. Pend.)
A DIFFERENT Heel Tap; a necessity for rhythm routines. Optional jingle free. Sizes to fit all heels—75c per pair. FREE with purchase of Capezio Tap Shoes with Master Taps.

CAPEZIO

Main Office and Factory:
333 West 52nd St., New York City

New York Store:
229 West 52nd Street

Chicago Store and Office:
159 N. State Street

Hollywood Office:
2015 N. Vermont Avenue

AGENCIES IN PRINCIPAL CITIES

DANCERS BELONG

(*Continued from page* 21)

artists' unions, because of the extent of its jurisdiction.

The remaining unions may be touched on more briefly.

The Screen Actors' Guild, youngest of the Four A's family, will sit at the May Council meeting for the first time as an independent member. It has jurisdiction over all artists appearing before the motion picture camera. It has not yet achieved a closed-shop agreement with the film companies, but is working toward that end. It offers its members the usual union advantages, including a standard contract form for principals. But principals only; it has thus far paid little attention to the bad conditions obtaining among screen chorus members who need more help than do the principals. This accounts for the independent organization of the Screen Dancers' Guild, outside the Four A's family. The history of this group was given in the article, *A Union for Dancers,* previously referred to.

The Grand Opera Choral Alliance has jurisdiction over chorus members in grand opera, theoretically including chorus dancers in grand opera. The Choral Alliance has a closed shop and is well entrenched.

The foreign-language actors' groups in the Four A's family need not be discussed here.

The Dancers' Association, previously discussed in the March article, consists largely of concert dancers in the modern field, organized independently.

The independent organizations—the Dancers' Association and the Screen Dancers' Guild—are both outside the Four A's family, and therefore face a choice of courses of action. They can, on the one hand, apply to the Four A's for a separate charter, in which case they would probably encounter failure because of a general feeling among the existing unions that more unions are not desirable, and also because of a feeling that stage artists are better off in large unions based on fields of work rather than on particular types of work. In other words, it would be unwise, it is felt, to have a dancers' group, a singers' group, etc.

On the other hand these at present independent groups can attach themselves to one or another of the established Four A's unions, using their present independent strength to demand whatever special attention they must have.

The independent groups may also continue their independent existence outside the Four A's family, but would find it difficult, if not impossible, to make alliances with other unions, in the American Federation of Labor, on which real union cooperating strength rests. These other unions include musicians, stage hands, electricians, cafe, restaurant and hotel workers, film operators, stage carpenters, and others, without whom it is practically impossible to enforce demands or to strike effectively. It is not considered likely that these unions, all A. F. of L. affiliates, would cooperate readily with independent unions.

The factors balanced on both sides of this choice are manifold and not easy to evaluate. The writer hopes that the foregoing outline will serve in some measure to clarify matters.

It remains now to indicate several questions which are at present unsettled:

Under what jurisdiction do opera dancers belong? Apparently to the Grand Opera Choral Alliance, though the C.A. has as yet shown no disposition to worry about dancers' problems in opera.

Where do members of concert groups and companies belong?—companies such as Lester Horton's, Martha Graham's, the Monte Carlo, the American Ballet (when not in opera), etc. Some union officials feel that the A.F.A. is the logical place for them, though the jurisdiction of the concert field is not specifically allotted to any of the present unions. However, to avoid a new organization, it is felt that the A.F.A., with its national organization, is best suited to the task of protecting travelling companies.

Besides these, there remain many purely technical difficulties too complex to discuss here, but which will receive discussion at the Four A's Council meeting in May, and will be reported by this writer. These and other questions will no doubt be discussed in the open forums on dancers' organization problems at the Dance Congress in New York May 20 to 27.

In concluding, it is worth emphasizing that all these present difficulties are simply steps in the steep staircase toward an eventual amalgamation of all stage artists' unions into one all-embracing one. Writing in *The Billboard,* theatrical weekly, Editor E. E. Sugarman recently remarked:

"There will come a day when the various actors' unions . . . will be combined in a vertical union covering all performerdom. There are few who would argue against the prediction that a vertical union is as inevitable as hiccoughs following over-imbibing. But there is, as would be expected, a difference of opinion as to whether the revolutionary step will be brought about next year, several years from now or beyond our generation."

DANCE CONGRESS

May 20 to 27 has been announced as the time for a Dance Congress, in New York City, the first of its kind ever to be held in the United States. Three organizations of dancers have already announced their sponsorship of the Congress—the Dancers' Association, the New Dance League and the Dance Guild—and it is expected that others will be added. A large joint committee representing these three bodies was recently appointed, since which time some thirty more dancers outside these organizations have signified their intention to participate.

The site of the Dance Congress will be the Y. M. H. A. at 92nd St. and Lexington Avenue, New York City, through the cooperative efforts of William Kolodney, who is in charge of the dance programs and courses at that institution.

The broad purposes of the Dance Congress are outlined in its announcement, which states: "There is a necessity of collective discussion and planning towards the preservation and development of the dance in America today. The Dance Congress will have this as its objective."

The Joint Committee feels that such problems as organization, criticism, social security of the dancer, relief, artistic standards, and their related phases, must receive open and widespread discussion in order to move any nearer to improvement and solution. For that reason, the Joint Committee is exerting every effort to have the Congress fully representative of the entire dance profession: ballet as well as modern, teachers as well as professionals, employed as well as unemployed. Though the plans of the Congress had its inception in groups which are predominantly composed of modern dancers and teachers, other branches of the profession should welcome this opportunity to cooperate on mutual fundamental problems. The Dance Congress is, furthermore, an admirable opportunity to attract favorable public attention to the dance.

The Congress will be divided into two main parts: discussion conferences in the daytime, and performances in the evenings.

The conferences will be: the economic status of the dancer, Nadia Chilkowsky, chairman; organization among dancers, Elizabeth Van Barnevelde, chairman; the dance in a changing world, Sophia Delza, chairman; dance literature and criticism, Edna Ocko, chairman.

The production evenings, planned to be divided among the various major branches of the dance, will be under the general supervision of Tamiris.

Further plans for the Congress will be reported next month.

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A GREAT VARIETY
FROM 50c to $50
Most of These Now $1.50
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Our prices are lower
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FOR COMFORT
PERFECT FIT
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MERITOE SHOES
For YOUR Recitals
You need comfort and fit for perfect dancing. You need long wear and low price for perfect economy. You'll find all these important features in MERITOE Shoes. Non-irritating Bevelled Box, Self-adjusting arch, Buck Toe inlay, narrow heel and the finest materials available all go into the styling of MERITOE dance shoes. Regular $5.00 value, now only $3.95. Pink, black or white satin.
RIBBONS ATTACHED FREE. Special
$3.95 NU-WAY BALLETS a $3.00 value — now only $1.85

SEND for CATALOG

Illinois Theatrical Shoe Co.
15 E. Washington St., Chicago, Ill.

STUDENT AND STUDIO

(*Continued from page* 25)

the theatre department; BONNIE BIRD of the MARTHA GRAHAM studio, N. Y., for the dance department; JANE GIVAN of the RUDOLPH SCHAEFER School, San Francisco, for the scenic and costume design department.

GEORGE BARCLAY Studio, Seattle, has added DARRY GOULD to his staff for tumbling and acrobatics.

Kansas

MAX PRATT, director of Theatre Arts Studio of Dance Culture during the stay of its proprietor, DOROTHY PRENTICE, in Denver, reports an enrollment of from five to six hundred pupils in Topeka and eight neighboring towns.

Four-year-old JOAN REED, local winner in the SHIRLEY TEMPLE most-likely-to-succeed contest, has been awarded a six-month scholarship by the school.

This year twenty-six pupils received special credits toward graduation after an eight-year course.

Colorado

Correction: This department for March located JIMMY GALLAGHER in Hays, Kansas, when his studio is in Denver.

Wisconsin

EDNA L. CHRISTENSEN, Racine, will send her senior group of Danish folk dancers to compete in the Dance Festival Contest to be held in May by the Chicago *Herald-Examiner.*

Bermuda

MME. STANLEY SMITH, Hamilton, will be in charge of the dance department this summer at Camp Bermuda for girls at Shelly.

Oregon

BARBARA BARNES, Salem, reports that during the second week of this month she presented AGNETA SLANY, modern German teacher of Los Angeles, in a special normal course. Miss Barnes states that this is the first time the modern German method has been taught in Oregon by "a real exponent of the modern German method".

California

OLIVE DE LEON, Vallejo, reported last month as returning to active teaching after eighteen months incapacitation from injuries, has begun the construction of a new studio building. She reports that when she began her new classes in her old studio, she enrolled three hundred and nine pupils, and total climbed to five hundred in three weeks. Miss De Leon, member of the D. M. of A. and the Western Society of Dancing Masters, has been giving dance lessons to Vallejo for fourteen years.

VONA WOODIN, Sacramento, has added LARRY FELDVOSS to her staff for acrobatics and tumbling, and work has been begun at once to train tumblers to exhibit in the 1938 San Francisco Fair. Mr. Feldvoss has hitherto been teaching in San Francisco.

The March 22 meeting of the Western Society of Dancing Masters in Oakland presented this teaching program: ALBERT H. LUDWIG, SHYRLE PEDLAR, RUBY GANN, GRACE MARKWELL, RAYNA ALLEN, JEAN MORRIS LUDWIG, MABEL HASSE, BETTY MORRIS and LUCILLE ALLEN.

Next meeting will be May 24 in the studio of President Mabel Hasse, Stockton.

KATHRYN MULLOWNEY, with the American Ballet, was a former student of MARIA BEKEFI, and BALANCHINE was a schoolmate of hers at the Imperial Academy in St. Petersburg. Another pupil of Mme. Bekefi's in Hollywood was enrolled in the American Ballet School, DONNA DRAKE.

OLYMPE BRADNA, a find of the Paramount Studios, is being trained in dancing at the BELCHER studios.

LODENA EDGCUMBE staged the review which was part of the fashion show of the Marge La Pointe Shop, Vallejo.

N. Y. S. BULLETIN

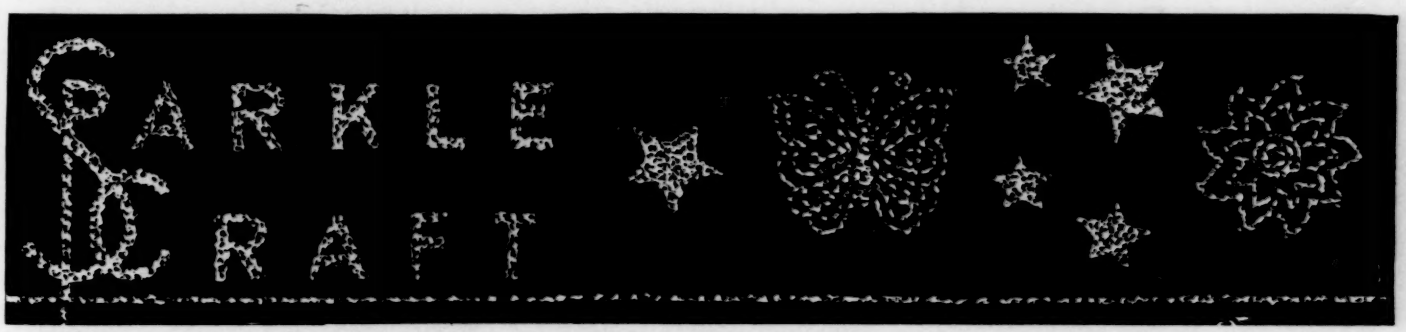
by William E. Heck, Sec'y-Treas.

At the April 5 meeting of the New York Society of Teachers and Dancing, in the Hotel Astor, the following teaching program was presented by Program Chairman Oscar Duryea:

Roderick C. Grant, of Yonkers, the Saratoga Lancers; P. J. Mastrolia, of Jersey City, ballroom; Bernie Sager, of New York City, tap; and as guest artist, Kyoko Omura, Japanese dances.

A feature of the meeting was the now regular open discussion on current trends in ballroom dancing.

At the business meeting, following a discussion of the present relief set-up as it affects privately-owned dancing schools, Mme. President Clara I. Austin and the Secretary were appointed to draw up a resolution protesting the unchecked spread of unfair government competition.



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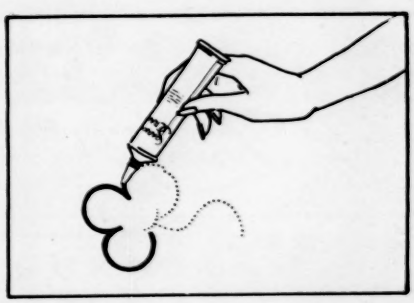

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DANCE EVENTS REVIEWED

(*Continued from page* 17)

some time. It was done in the modern manner, as is this piece by Chopin, a difficult *Ballade,* which probably explains why it hasn't been attempted before, but in Mr. Novikoff's hands the interpretation was choreographed with such skill, such poetic beauty of conception, that the audience was carried away by the emotional force of its sustained beauty throughout.

Miss Grodemange as well as her partner, Raymond Weamer, performed with excellent mastery. We expect great things of Muriel Grodemange. She has worked with eagerness and proves herself worthy of the place she now holds in the Novikoff Ballet.

London

La Meri, American concert dancer, has broken a European record. She is the first solo dancer to give twenty-three performances inside of four weeks in one city.

Known to Londoners only through her Continental successes and her writings on the dance, La Meri opened, four weeks ago, a week's engagement at the Arts Theatre Club. Presenting a mixed program of modern interpretations and folk dances, her debut caused a certain outcry among hardened balletomanes, who have not yet admitted the concert dance as an art. But vox populi and enthusiastic folk dancers, of which we have a large number, the ultimate judge, declared the concerts a huge success, with the result that La Meri was engaged to give a week of purely ethnologic dances at the Savoy Theatre (the choicest theatre in the West End). The program, we understand, was patterned after the one presented by La Meri in Vienna at the Folk Dance Congress there two years ago.

During the first week at the Savoy the Spanish group and the Hindu dances seemed specially marked for success. This might be explained by the large number of Indians present at the performances. And even the balletomanes conceded applause to an 1830 bolero executed on the point.

The success of the first week caused La Meri to be re-engaged for the following week, when she presented many new and delightful dances. Among those most appreciated were the Gato, the Carabali, the Tamborito, the Umatilla Hoop Dance and the Bedojo Court Dance.

La Meri has been engaged for a six months' tour of Australia and New Zealand.

California, by Dorathi Bock Pierre

Merle Armitage, lecture, Virginia Stewart Studio, L. A., March 1.

Mr. Armitage, impresario and creator of fine books, spoke very informally on the Dance and Contemporary Expression.

He pointed out that none of the arts enter a new sphere without a simultaneous movement in all the arts. As a layman he finds it strange that individual artists seem unaware of what is happening in the other branches of art. He thinks there is strength in knowing that what you are interested in has its counterpart in the other arts. That there is no common denominator, but they all have this in common: elimination of non-essentials and the non-significant.

Folk Songs and Dances of Bengal, India. Illustrated lecture by Dr. Arnold A. Bake. Southwest Museum, L. A., March 8.

Dr. Bake pointed out that one of the most fascinating aspects of studying dancing and music in India is the fact that they have preserved almost in its pure form the music and dances from five thousand B. C. up to the present. They are a people capable of moving forward in the modern sense and still retaining unchanged the old order. Consequently the field for research is vast.

Their music is composed of singing which is composed of thirds, flutes which sometimes go to fifths, drums, cymbals and bells. The dancers wear bells on their ankles to accent the rhythms. The music has a simple basic rhythm with many cross rhythms.

Dr. Bake's pictures were very interesting, and it is to be hoped that he will show them elsewhere when dancers may have a better opportunity of seeing them.

Horton Dance Group, Figueroa Playhouse, L. A., March 21. *Under auspices of the New Dance League.*

Horton's second concert of the season, under the auspices of the New Dance League, repeated *The Mound Builders,* a cycle of dances of ancient and modern Mexico; and *Women Waiting,* a dance about a mine disaster, which were seen on his first program.

It is remarkable and a very heartening thing to see how Mr. Horton and his group have improved since their last concert. The numbers he repeated have all been immeasurably improved, in formation, technique and conception. True, he is using his dances as propaganda, but they are now good dances in themselves. This general improvement is the more remarkable because Joy Montaya and Elizabeth Talbot-Martin, the two most outstanding dancers of the previous performance, were missing from this one. It is notable that Mr. Horton's group work is so well conceived as group design that it is the idea as a whole, and not individual work that makes it important.

Renaldo Alarcon, who made such a fine impression in the first concert, shows that that impression was not just a coincidence. Bella Lewitzky, who had been in the first concert in secondary parts, projected herself in this performance and shows promise of becoming a really fine dancer of the modern school.

Of the new numbers offered, *Two Dances for a Leader: Ode, and Homage,* danced by the group with music by Cutner, was very interesting, with a lighter interpretation, more movement and a humorous finale.

Lester Horton himself appeared only once, in *Flight from Reality,* a group of three numbers, which were a satiric lampooning of the exotic, esthetic interpretive dancer. He apparently enjoys satire, and as his vision broadens and he loses the ever-so-faint note of bitterness which hovers over his interpretations, he will add materially to the modern theatre.

The last part of the program was given over to the dance-drama or ballet *Lysistrata.* It was excellently done, the importance of the choreography and the dance was not lost in trying to get over a point; and a duet by Bella Lewitzky and Clay Dalton was a beautiful dance that could stand alone with no drama backing it up. Lysistrata herself was perfectly portrayed both dramatically and physically by a very beautiful stately girl, Ethel Nichols.

This too was satire, done with a lighter touch, leaving the audience to understand its points without too much stressing. The story has so much potential material that Mr. Horton should further enrich it with more individual dances. Miss Nichols should certainly have at least one dance; and a more lengthy dance of the senators would add to the story too.

If Mr. Horton continues to improve, we may possibly find in him the American equivalent to Trudi Schoop, a style of dance interpretation which Americans understand and enjoy.

Dance Theatre Group, Gould Studios, L. A., March 29.

The Dance Theatre presented a matinee performance of Youngplant and Hopi Indian Dancers in *Reductions of Indian Ceremonials.* The group consisted of four men and two women dancers and a drummer-chanter. Dr. Frederick Webb Hodge, Director of the Southwest Museum, made the explanatory introductory remarks.

The reduction of the ceremonials was necessary, for many of them continue for several days. Mr. Youngplant, who arranged the dances, has a very decided theatrical flare, for the numbers were interesting, not too long and gave the spirit of the ritual. The costumes of the Southwest Indians are by far the most picturesque of the Indians, and the audience was both entertained and instructed.

I wish there were some way of having this entertaining and instructive group of Indian dancers seen in the East. It might make dancers realize that here they have material

(*Continued on page* 36)

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DANCE EVENTS REVIEWED

(*Continued from page* 36)

of unlimited variety from which to draw inspiration.

Serge Oukrainsky and Pavley-Oukrainsky Dancers, Ebell Club, L. A., March 23.

Serge Oukrainsky gave a long and diversified program as another of the fine dance programs of the Ebell Club. Madeleine Lazard was the prima ballerina, and her technique was beautifully clean-cut and precise. This showed to full advantage in the *Pizzicati* with choreography after Petipa, and in a *Minute Waltz* with music by Chopin.

Mr. Oukrainsky himself appeared in three solos: *Hymn to the Sun,* in which he demonstrated his fine muscular control: *The Marionette,* from his ballet *The Captive Princess;* and *Death of a Lunatic,* in which he reached heights of pantomimic interpretation that even his most ardent admirers did not know he possessed. His conception of an unpleasant human frailty was almost too realistic, and his interpretation of the moronic idiot was powerful drama that will long be remembered.

Anna Maude Van Hoose was the accompanist.

The Modern Dance: A General Survey of Dance Development. Four talks by Dorothy Lyndall, assisted by Manuel Galea. Released through radio station KECA, L. A.

This series of talks was the first of its particular type to be given on the coast and was both interesting and informative.

Miss Lyndall knows her subject thoroughly and speaks concisely and clearly. Mr. Galea is a young composer interested in composing for the modern dance.

The lectures were divided into the four parts: A general survey of the modern dance; the accompaniment to the modern dance; technique of the modern dance; the great artists of the modern dance.

There is a place for this type of program and it is to be hoped that the radio stations will be wise enough to continue them.

News

Recently the full list of the first group of productions by the Federal Dance Project, New York, were announced by Managing Producer DON OSCAR BECQUE. Up until this issue went to press, opening dates had not yet been announced. The productions by the various choreographers are as follows:

DON OSCAR BECQUE: *Young Tramps,* new work; specially composed music by DONALD POND.

GLUCK-SANDOR: *The Prodigal Son,* new version; music by PROKOFIEFF. *Tempo,* a modern jazz ballet, music by HERBERT KINGSLEY.

FELICIA SOREL: *Tyl Eulenspiegel,* music by STRAUSS, GLUCK-SANDOR version.

CHARLES WEIDMAN: *Candide,* based on VOLTAIRE'S story, music by WALLINGFORD RIEGGER and GENEVIEVE PITOT. *Promenade,* music by RIEGGER.

DORIS HUMPHREY: *Suite in F,* music by ROUSEL. *Marche,* music by TCHEREPNINE.

TAMIRIS: *Salut au Monde,* entirely new version of part of WALT WHITMAN cycle originally presented at Lewisohn Stadium in 1934. Music by GENEVIEVE PITOT.

The entire Dance Project company now numbers some eighty dancers, and all choreographers will appear in their own productions.

ANATOLE CHUJOY, ballet advisor and critic of THE AMERICAN DANCER, is conducting a series of eight weekly broadcasts on dancing each Friday at 10:15 P. M. over Station WEVD. The first program, March 27, included an interview of DON OSCAR BECQUE by PAUL R. MILTON, Editor of THE AMERICAN DANCER. Second program, April 5, presented PATRICIA BOWMAN. EDWARD WARBURG spoke April 10. A later program will present a discussion by Messrs. BECQUE and CHUJOY on the comparative values of ballet and modern techniques.

VIVIENNE HUAPALA MADER held an exhibition of Hawaiian dolls April 4 at the A. W. A. clubhouse.

DORIS HUMPHREY and CHARLES WEIDMAN and group appeared April 5 in a program, including *New Dance* and *Theatre Piece,* at the Adelphi Theatre, New York.

ANN AGIN and EDNA HILLER gave an event March 22 for the Talk of the Town Club, Hotel des Artistes, New York.

EDWIN STRAWBRIDGE and group gave a series of performances in New York City schools from March 30 to April 7 under the auspices of the New York City Municipal Art Committee.

HELENE MUSIL was presented March 29 in the Cube Experimental Art Theatre, Chicago, by NICHOLAS TSOUKALAS.

NATHAN VIZONSKY directed, and SYLVIA VIZONSKY led, the dances in the *Purim Pageant* staged early last month in Chicago in the Coliseum as part of Jewish religious celebrations.

TAMIRIS led her group into Pennsylvania and the midwest late in March, giving a performance to a packed house in flood-ridden Wilkes-Barre. The complete tour was ten days and brought the group back to New York early in April.

HARALD KREUTZBERG sailed for Germany April 2.

In Memoriam: PAUL JAMES, of the FRAZER-JAMES Dance Group, touring concert group, died March 12 of pneumonia. As soon as he had been replaced in New York, the Group continued filling its bookings.

JOHN BOVINGDON gave a performance March 27 at the Community Church Center, New York.

To illustrate the lecture on the ballet by DORATHI BOCK PIERRE in the series at the Los Angeles Library on April 1, MARSHA KENT, artist pupil of MARIA BEKEFI, danced *Spinning Top,* with music by MENDELSSOHN, and *The Blue Danube.*

ELIZABETH TALBOT-MARTIN has announced plans for a concert the last of April.

AGNETA SLANY, Los Angeles, gave an invitation concert at her studio last month, Frau Slany and her co-workers taking part, among them: FLORENCE COLBURN, MARION GAY, NORA BELLE HEFLIN, FRANCES FARMER, ELSA KNAGENHJLEM, FRANCES MAYER, ELIZABETH CASS, VIRGINIA JONSON, GENE FOWLER, and LYNN BUCHANAN. CONSTANCE DREYWE was the accompanist.

ERNEST BELCHER is inaugurating a new series of lessons in modern dance which will embrace both the DELSART and DALCROZE systems.

The Pasadena English Folk Dance Group, under the direction of GENE GOWING, Pacific Coast representative of the English Folk Dance Society of America, holds weekly meetings on Monday evenings at the Westridge School for Girls.

BEATRICE LEWIS, American dramatic dancer, appeared in concert at the Community Playhouse in Pasadena March 22.

At the Dance Council Workshop in San Francisco on March 29 VERONICA PATAKY'S group presented two groups, *Scherzo* and *Hymn.*

March 28 MARTHA GRAHAM spoke as the guest artist at the annual dance symposium at Mills College.

Elizabeth Selden, author of *Dancer's Quest,* gave a series of lectures on the history of the dance at the San Francisco Opera Ballet School in the William Taylor Hotel.

Screen Dancers' Guild

Guests of honor at the Easter Ball given April 4 at the Ambassador Hotel by the Screen Dancers' Guild were stars who have achieved stardom through their dancing: FRED ASTAIRE, RUBY KEELER, PAULA STONE, DOROTHY STONE, FRED STONE, ELEANOR POWELL, JOAN CRAWFORD, JACK OAKIE, JOHNNY DOWNS, CESAR ROMERO, ELEANOR WHITNEY, FRANCES DRAKE, PAT O'BRIEN, GRACE BRADLEY, JAMES CAGNEY, JUNE KNIGHT, DIXIE DUNBAR and many others, all of whom started their careers as dancers.

Following her concert at Columbia University, AGNES DEMILLE is leaving on an extended vacation in Europe. She will return in the fall, however, to direct the dances for an ambitious theatrical presentation of a Shakesperian play.

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LETTERS

Dear Sir:

I have seen in the March issue of THE AMERICAN DANCER an article entitled *Argentina Explored.* First let me make clear that I do not in any way desire to take away any credit from Miss Belle Didjah, in whose enthusiasm for the folk dance I do, indeed, recognize a kindred spirit. But lest my own work in South America be forgotten, I should like to call the attention of your readers to several facts in my own case.

I toured South America in 1928-29; was on that continent a year-and-a-half, and gave one hundred and twenty-two concerts in Costa Rica, Panama, Colombia, Venezuela, Brazil, Uruguay, Paraguay, Argentine, Chile and Peru. The dances I took to these countries were of the modern American school (Michio Ito) and also Spanish and other folk. During my tour I managed to see and learn many of the unknown dances of the countries where I worked. This would have been nearly impossible save that my husband is Spanish, and an honorary citizen of the Republica Argentina. In this country we managed to find an old Crillo who helped us to locate one Jimenez of Santiago del Estero (the finest known exponent of the original gaucho dances; a Crillo himself, he has been called several times to the capital to stage important historical plays and operas) who was finally persuaded to teach me the original gaucho dances.

In Peru I studied the surviving relics of the Inca dances with the director of the Inca Institute and himself an Inca, and performed two of them at the annual Inca Festival—the first foreigner to be so invited.

In Paraguay—but there is little need to lengthen this letter with further detail. Something of my *personal findings* in South America has been recorded in my book *Dance as an Art Form* (the chapter on American dances) which was off the press in 1933.

In closing I should like to state that I have presented the South American dances all over Europe (Paris, Vienna, Berlin, Oslo, Stockholm, Rome, Milan, Florence, Brussels, etc.) in the last several years; am, in fact, now closing a two-weeks' run at the Savoy Theatre here in London in which my program featured several South American dances, including *El Gato,* a gaucho dance.

I hope Miss Didjah as a fellow-artist will not be offended with this letter. The dances of South America *are* in danger of extinction (as, indeed, are folk-dances all over the world) and there is plenty of room for many of us to work in that field of preservation. I only desire to be recognized as *pioneer* in collecting and presenting these dances abroad, and for putting into English print the first and so far most complete account of them.

Very truly yours,
LA MERI,
London, England.

To the Dancers and Dance Teachers of America and England:

For your great contribution to the success of the new edition of *The Dance,* its authors offer you their hearty thanks.

To you indeed the book owes its existence, whatever of value it may contain, and its long life. Published in 1914, on the very eve of the war, it nevertheless went steadily ahead. Though aimed—we hope not unsuccessfully—at cultivation of public appreciation of your art, your endorsement gave to it its standing. Through war and depression your friendly interest has kept it alive and even healthy.

Recent conditions have called for a less expensive edition. The reply is a complete and well-made book at a greatly reduced price. Owing partly to this, *The Dance* has caught its second wind and is going nicely. But only partly: my co-author and I keenly realize that the success of the new edition is due primarily to the active interest of our friends and allies, the dancers and their teachers. And we want you to know that your interest is heartily appreciated.

Best wishes to you all.

TROY KINNEY,
Fallas Village, Ct.

(Ed. Note: Mr. Kinney's co-author is Mrs. Margaret Kinney.)

Dear Sir:

What's wrong with the modern dance? Why should a ballet dancer, on a modern dance program, draw a burst of spontaneous applause which no modern dancer drew? We refer to Valentinoff in the Modern Men's Dance Recital on March 15 at the Majestic Theatre. Why does the modern dance audience still consist of the devotees, the dancers coming to see their rivals, and the intellectuals? In spite of all the blare about the birth of a new modern dance movement, the revitalizing of the dance, where is the layman? Not in the modern dance audience.

We feel that the modern dance has become so intellectualized and obscure that it has lost all contact with reality, and as a result, with its potential audiences. We defy Martha Graham to tell us why she runs around the stage twice in *Pioneers* rather than once or three times. We defy Charles Weidman to tell us what was kinetic about his *Kinetic Pantomime.* We defy modern dancers or the modern dance audience to relate these titles to the dances which accompany them, or for that matter to explain the titles themselves: *Dithyrambic* and *Chorus for Maenads* (Martha Graham); *Carefree and Earthbound* (Von Grona); *Rudepoema* and *Two Ecstatic Themes—Circular Descent, Pointed Ascent* (Doris Humphrey and Charles Weidman). These are just a few samples picked at random, without any trouble.

We are a group of modern dancers, with varying experiences and backgrounds, interested in the future of the dance, who believe that if the modern dance is to become an important art form in present day life it must have the following program, which we have adopted, as a base.

1. The complete dance must be intelligible not only to the performers, but to the audience as well, including the layman.
2. Every dance movement must have a meaning of its own, significantly related to the dance as a whole.
3. All the mechanisms of the modern stage should be utilized to the utmost.
   a. Costumes should bear a definite relation to characterization.
   b. Scenery and lighting should be used as effectively in the dance as they are in the drama.
4. No single technique should be used per se. The technique to be used must depend on the type of dance and theme being presented.
5. No dance should be used to show off technique.
6. Solo dances should be used only as an integral part of a group dance.

We appeal to everyone interested in the future of the dance to communicate with us and help us build a real dance movement.

Sincerely yours,
GENE OLIVER,
Rep. of The Dancers' Council
145 West 21st St., N. Y. C.

News items should be sent promptly, as late information cannot be used. Photographs should be glossy prints, not snapshots, and should have, on their backs, clear details as to name of individual, name of school, etc. Photographs cannot be returned.

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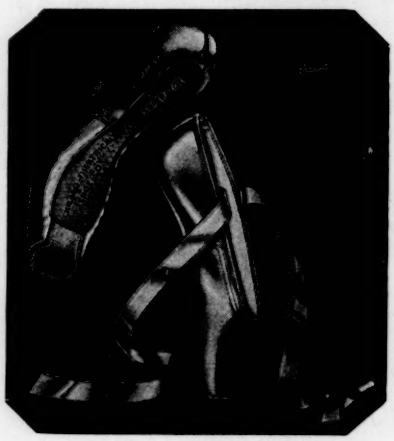

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BALLET

(*Continued from page* 18)

to South America is disbanding. In addition to that, RENE BLUM (manager of the Monte Carlo Opera Company, and former partner of COL. DE BASIL) is taking over part (a third part?) of the troupe and adding to it some European dancers, so as to have a new troupe competing with the other two. S. HUROK is managing all three troupes for their American tours, playing them against one another, and in competition with himself.

We should not blame the reader for thinking that we concocted the story, but that is how it went the rounds. That the story had no foundation whatsoever is obvious.

Two things did happen in the Ballet Russe: BRONISLAVA NIJINSKY joined the company early in April as choreographer on a more or less permanent arrangement, and the Ballet was offered a tour to South America, but the conditions were such that COL. DE BASIL could not accept the offer. Everything else is pure fiction.

The company will sail May 9 on the S.S. *Paris* for Europe, and will open in Barcelona, Spain, on May 20. On June 12 it opens the season in London at Covent Garden, where it will play until August 20. After that, a much-needed rest for everybody concerned.

The Ballet Russe comes back to our shores on October 10 or 12, and opens at the Metropolitan on or about October 16. Then another American tour which has been fully booked up to April 17, 1937. In a year from now, Wednesday, April 18 (almost to the day), it opens again at the Metropolitan.

All contracts with the principals and the corps de ballet have been signed until that date. So, there!

The dance festival announced last fall by the Russian Soviet Government to take place in June in Moscow has been called off, according to Intourist, Soviet travel agency. The same agency, however, announced the fourth Theatre Festival, September 1 to 10, in Moscow and Leningrad. Visitors will see special performances, meet theatre authorities and celebrities, study rehearsals, at all leading Russian theatres, including the State Theatre of Opera and Ballet (Marinsky) in Leningrad.

Rumor: OLGA SPESSIVTZEVA, Russian ballet dancer of note who headquarters in Paris, may visit United States next season with her own company.

Toward the end of March it was announced by the American Ballet that it had been signed for the spring opera season at the Metropolitan, opening May 11, and also for next season proper.

Part of the plans for next season call for full evenings of ballet during the week, an innovation. This season ballets were given on programs of short operas and on Sunday night concerts, in addition to the regular opera ballet interludes. No announcement has yet been made as to next season's personnel.

The Hollywood Symphonic Ballet will not fulfill the dates booked for it on a tour, it was reported following the New York performances of the California company. MARCEL SILVER and AIDA BARONA, co-founders and directors of the company, are remaining in New York to sign a new company, and definite announcement of future plans is expected soon.

The film on PAVLOWA'S life, reported here several months ago, has reached New York via Olympic Pictures, a releasing organization. Up to press time, no definite plans for its showing had been announced.

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BOOKS REVIEWED

(*Continued from page* 29)

is rich in interesting sidelights on the activity of the ballet in Moscow and the provinces. The last chapters are filled with a vigorously written account of the Soviet organization and of their preservation of the ballet and theatre.

Refreshing in his point of view, Schwerzoff has written a thoroughly exciting book. Eschewing all prejudices, he has related the experiences of his family and his own artistically sensitive self during one of the most terrifying periods in the history of mankind, with such frankness and candor that one cannot for an instant doubt the truthfulness of it. Thickly peopled with world-famous figures in the world of the dance, *Russian Somersault* is undoubtedly one of the most satisfying and engrossing of all the recently published books on the ballet. Filled with information and anecdotes regarding the ballet under the Soviet regime, it is a book which no dance enthusiast should find himself without.

The book is illustrated with photographs and charmingly decorative drawings by David Grey, young English dancer and friend who persuaded Schwerzoff to write down his experiences.

W. W.

Russian Ballets, by Adrian Stokes. 213 pp., illustrations. E. P. Dutton and Co., N. Y. $2.50.

In this book Adrian Stokes, author of *Tonight the Ballet,* has given a spirited account of such Russian ballets as *La Boutique Fantasque, Swan Lake, Les Sylphides, Carnaval, Prince Igor, Firebird, Les Presages* and *Choreartium,* all in the present day Monte Carlo ballet repertoire, and notes on such ballets as *Aurora's Wedding, Cotillon, La Concurrence, Jeux D'Enfants, Scuola di Ballo* and *Le Beau Danube.* Balletomane of note, Mr. Stokes has brought a wealth of artistic perception to the ballet. He shows us how music, scenery, dancing, painting and choreography are combined into a completely beautiful ballet pattern. Filled with actual information and details concerning the framework and technique of the dance, this book should prove invaluable to those dance-lovers throughout the country who yearly are afforded the opportunity of seeing these works performed by the Monte Carlo Ballet on its annual visit to America.

W. W.

DANCE TEAMS

(*Continued from page* 28)

at the Stevens House, with XAVIER CUGAT orchestra. . . . JENNINGS and MURRAY are at the Edgewater Beach Hotel.

Nuptials: LUIS ARNOLD and GRACE POGGI, Los Angeles team.

LAFAYETTE and LA VERNE are at the Cafe Clement, Los Angeles, added to the floor show early this month.

WALLACE and ELVADEE are completing a six-week run at the Club Royal Hawaiian, Los Angeles, and are contemplating plans for an Oriental tour in the Fall.

BILLY and BEVERLY BEMIS will do dance shorts at Warner Brothers' Brooklyn studio. . . . FRIED and MARVEL are playing a return at the Shim-Sham, New Orleans. . . . EDDIE MACK, of the LE QUORNE studios, recently finished a new tap number for JOE and BETTY LEE.

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